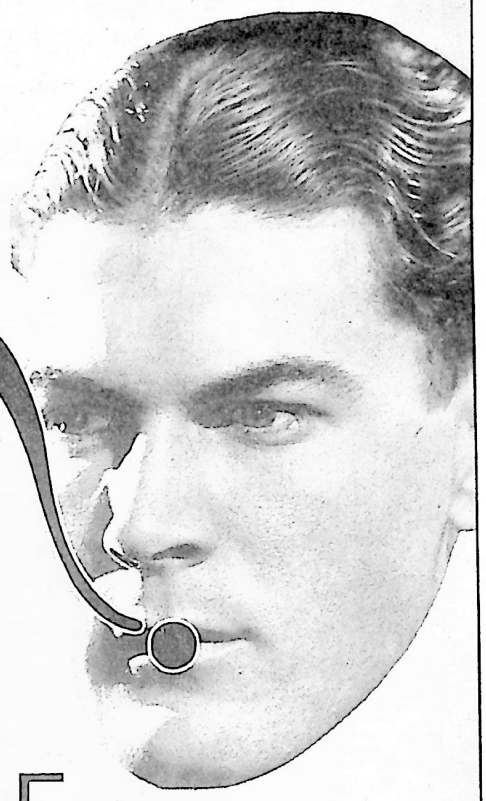
NEEDLECRAFT

The Home Arts Magazine

October *1932 · 10¢*

QUESTIONABLE BREATH



can't be cured by

QUESTIONABLE MOUTHWASHES

Use LISTERINE... *it has a 50 year record of positive results*

You probably realize that halitosis (unpleasant breath) is the unforgivable social fault, and take precautions against it.

But are you taking the right precaution? Are you sure the mouth wash you use can cure halitosis? How do you know that it possesses any deodorant effect whatever? What evidence have you that you are not throwing your money away on questionable mouth washes with little or no deodorant power? There are hundreds on the market.

For your own sake

When you want to be sure that your breath is sweet, wholesome, and agreeable, use Listerine—and Listerine only. It is the quickest of deodorants, the swiftest of antiseptics.

Its deodorant effect is a matter of scientific record with physicians, surgeons, and nurses. Because of its remarkable deodorant properties, Listerine has been specified in the treatment of suppurating wounds for the past 50 years.

Sweetens breath instantly

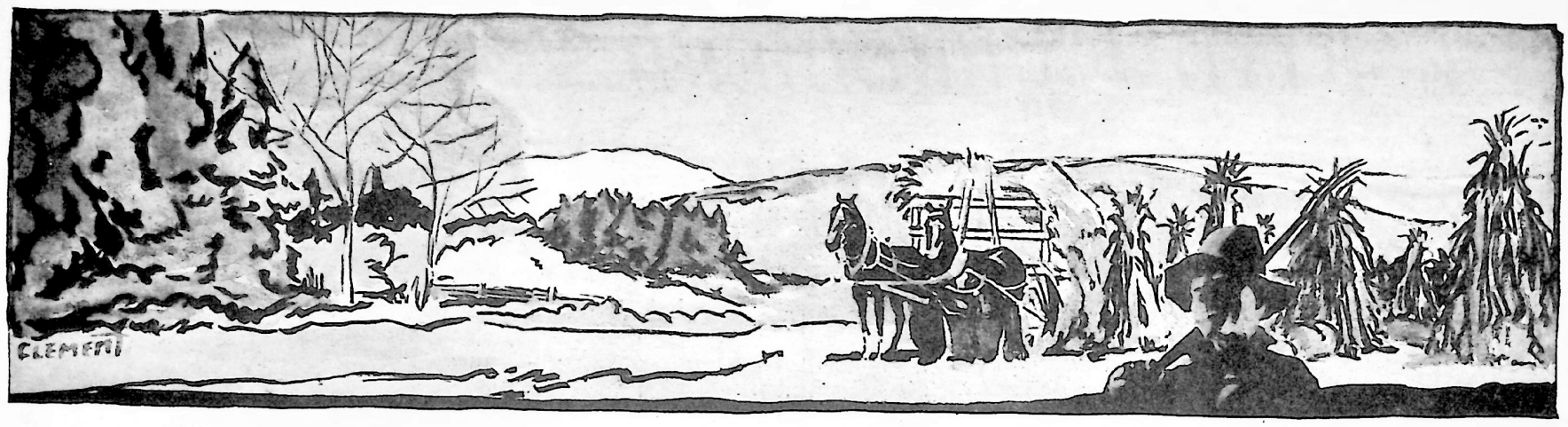
Clinical tests now show that Listerine, used as a mouth wash, instantly overcomes odors that ordinary antiseptics cannot hide in 12 hours.

A second series of tests against the onion odor revealed even more startling superiority. While Listerine overcame the odor almost immediately, the other mouth wash advertised as being effective in dilutions of three to one, could not hide the onion odor in 24 hours.

When you buy a mouth wash, in the hope of keeping your mouth clean and fresh, and your breath sweet and agreeable, don't gamble with solutions without reputation or record of performance.

Ask for Listerine . . . the antiseptic mouth wash you can depend upon. Lambert Pharmacal Company, St. Louis, Missouri.

instantly ends HALITOSIS (*bad breath*)



Good News All Along the Line

IT is not to be expected or, perhaps, desired that the cloud of depression which has shadowed our own land and the world for so long a time should pass all at once. It holds a lesson — a needed lesson, else we should not have had it to learn. While accepting this fact, however, let us turn our faces to the light and go on bravely, believing that the best is yet to be, and knowing that the upward climb has begun — as it surely has.

Numerous helpful influences, beneficent in the broadest sense of the term — wise measures which have won the approval of economic students and statesmen — are already at work and their effectiveness being demonstrated in various ways. Mills and factories are opening, giving employment to thousands and thousands of workers. There is scarcely a daily paper that does not bring us cheering reports along this and other lines. A decided improvement is noted in prices of commodities, including agricultural products — which of course adds to the purchasing power of our farmers.

ONE measure which, to us, possesses an especially strong appeal, because so intimately related to the homes of the nation, is the Home Loan Bank — a measure planned by President Hoover for several excellent reasons, and concerning which he said: "As a people we need at all times the encouragement of home-ownership" — which is eminently true. And the system is not a depression-emergency aid, although it serves such a purpose well; it is an effort, honest, earnest and abiding, to help people own their homes, a bit of progressive legislation that is bound to prove a large factor in promoting the prosperity and happiness of our country, and preventing further depression.

There are many other influences, equally helpful, but which — each in its own way — are serving to dominate fear by restoring that perfect confidence so essential to national — and personal — well-being. And it is right here that we ourselves, each and all of us, have a duty to perform. Let us think and talk only of the improvement in conditions, of the gains that are being made, the brightening of the skies, the passing of the clouds. Let us look always for something to be thankful for, keep our eyes and ears open for good news — and tell it. By way of example we want to share with you a portion of a letter which has just come to us from a little farming-town in Montana: "Everything seems on the upward move with us, now; wish we could keep it spreading in larger circles. Crops are better, gardens good, and there is work for all who live here, and some besides. We are grateful that the turn in the tide has come. And I do want to thank Needlecraft for the cheer I have gleaned from its pages through the dark, dark times — which I know I should not speak of, now that they are past!"

Another of the Prize Letters

One Mother's Method

THANK you for this opportunity to express my ideas on a subject of great interest and importance to me, as I am sure it must be to every mother among us.

Most women spend the greater part of their lives in the role of home-maker; therefore I think it most necessary that their training for this vocation begin as early as their training for any other. I began training my sons as well as my daughter, at the pre-school age. Perhaps my success was due largely to generous praise and very little criticism. No one has ever had any special tasks. We all "pitched in" and did things together, laughing, chatting, planning, answering questions, philosophizing life in the baking of a cake or the cleaning of a gas-stove!

I have taught my children that the home is the most important and dearest of possessions, its rights and privileges never to be abused, explaining "just why" people were clean and good. No purchase for the home is ever too small or too large for the children to share, and their views and opinions are given as much consideration and respect as are those of an adult. I allowed them to help budget "dad's" salary, explaining explicitly just why such an amount had to be spent for food and clothing, why we carried insurance, why we could not purchase everything we saw, why we must eat such and such food, selecting this or that particular brand, to give us a well-balanced diet, thus safeguarding our health and our purse; I taught them the value of quality rather than quantity.

And, too, I explained and taught them how to bank, allowing them to make deposits, to write checks — I signed them — for our current expenses, and to take the checks to merchants. Then they have always had an allowance to spend as they saw fit; for I felt that here the fruit of my labor would prove its worth. It has! You would be surprised to see how wisely they spend and save. I have always discouraged borrowing or indebtedness. They are as pleased at an increase in dad's salary as he and I are; and when a decrease came it was a joy to see how "game" they were and how readily they helped to readjust matters.

I allow and encourage my children to get meals unaided, to bake little delicacies to take to shut-ins, to belong to clubs for which they do all their own planning of entertainment and refreshments and, if time allows, help prepare them, also to extend individual hospitality. Let me assure you, too, that invitations to our home are almost invariably accepted — even though our parties are very inexpensive. And oh, such jolly times as we do have!

Again, my children help in the selection and purchase of their clothing — sometimes without any assistance from me. I have taught them to buy carefully and with foresight, believing that "haste makes waste." If I did not approve of any purchase, manner of speech or action, I always explained "just why." Surely all this has taken time and patience, but it has bred in my children self-reliance, happiness, courteousness, unselfishness and love, making them a joy and pride to us, and molding characters that in the future will belong to valued citizens. — *Mrs. Edward O'Berg.*

The Waiting Year

When Autumn flings her banners wide upon October air,
All nature seems to thank its God for making life so fair;
The hills go robed in amethyst, the trees are dressed in fire
The very air seems thrilling with a passionless desire.

The simple things are glorified; the little house that stands
Beside the lane is like a friend, with warm, extended hands;
One knows that hearths are all aglow, that tables wide are spread
With damask cloths, and new-laid eggs, and milk, and country bread.
One knows that eyes are bright with love, that hearts are filled with cheer —
When Autumn flings her banners out across the waiting year!

The waiting year? The very days are motionless — they stand
Like little children, half awake, with small hand touching hand;
And Summer seems to sigh and pause, and Winter stands apart,
And in the silence one can hear the throb of beauty's heart!
Soft breezes touch the golden fields with elfin, soundless mirth —
When Autumn flings her banners out across the vivid earth.

We somehow feel that God on high must love this season best;
He holds it as a mother holds her babe close to her breast.
The pressure of His hand is on all nature like a prayer —
When Autumn flings her banners wide upon October air!
—Margaret E. Sangster.

Help Us to Help You

Not infrequently, far more often, indeed, than we wish were the case, we receive from one or another of our subscribers a letter similar to the following, which has just reached us: "I am sorry to tell you that I have missed the last number of Needlecraft — and it IS a miss! I have recently changed residence and my magazines have not been forwarded. Can you not send me another copy?" It is not always possible to replace the missing copy, however willing we would be to do so. Hence it is better not to miss it; and this is very easily managed.

As perhaps not all are aware, first-class mail alone may be forwarded to a new location. But it is the simplest matter in the world to have one's address changed right here; then there will be no difficulty, no delay, no worry — no "miss!"

Therefore, please notify us of any change as soon as you are sure it is to be made — a month or more in advance, if possible. Just send a card or letter direct to this office, giving the new address in full, and including the old one, together with expiration date and order number — which will be of the greatest assistance to us in getting Needlecraft to you in the new home on time, as we are so anxious to do. It is an excellent plan — saving time and trouble, and avoiding the possibility of error — to clip the printed address-slip from one of your magazines, tuck it in with your letter and send it along. Please do this!

An "Expert Opinion"

THAT the craft of the needle is decidedly on the upward swing — with other good things — there is not a question; its rapidly increasing popularity seems almost phenomenal. In a recent conversation with the manager of one of the foremost art centers we were assured that the vogue of needlework, from the simplest of stitcheries to the most elaborate, is steadily gaining. Said she:

"During my long connection with this department — I have never known so great interest manifested in the home arts as at the present time. This designation covers all types of feminine handwork, ancient or modern, wherein the needle plays any part, together with those in which this useful implement is not strictly recognized — such as weaving and basketry. And never has the demand for instruction in these various arts and crafts been so insistent, or their uses so diversified. Every day we have many applications for information concerning stitches, designs and working materials for laces and embroideries of all descriptions, rugs, drawnwork, household linens and other accessories — truly there is no limit to the schedule."

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WE FIND EMBROIDERIES IN YUGOSLAVIA

BY FLORENCE YODER WILSON

Last summer Florence Yoder Wilson spent her vacation in Europe, but did not forget Needlecraft. In Yugoslavia and Italy she gathered material for articles for Needlecraft readers. The following was sent from Ragusa or Dubrovnik, a seaport far down the Dalmation Coast, on the Adriatic Sea

A Girl of Ragusa at Work

Ragusa-Dubrovnik

Dear Editor:

Journeys end in lovers' meetings, so it isn't at all surprising that I got into a boat from a wharf in New York City, without the slightest idea of where Ragusa was, or what was in it, and came straight to this fairy - story walled and turreted city, to find exactly what I wanted — embroideries, costumes, romance, and above all — Louis and Miss Mis.

Honestly now, I've started this letter three times and have torn it up. I can't give over space that I should devote to the subject in hand, to wit, the Yugoslavian embroideries I found in this little jewel of a city perched out on rocks overlooking the Adriatic sea, and do justice to Ragusa. But as I go perhaps I can slip in just a little about it. There'll be more too, when I tell how Louis Kraja and I walked through streets just wide enough for two people to pass, with high limestone walls, mellowed by the centuries, on either side, to hunt for Miss Mis and her collection of embroideries.

But I had better begin the first morning when I went down into the town from the hotel, through the great gate with its sturdy doors no longer needed to withstand sieges, into the town of Dubrovnik itself. I'd feel better if I thought that you and other Needlecraft readers had a map about you so that you could see just where it lies, opposite Italy, just around the corner from Greece, and within easy reach of Turkey and the Ottoman hordes which periodically swept up to its doors.

Until recently Austria owned the once proud Dubrovnik, but before that there was a long period when the city was a free republic famed for its diplomacy, and counted one of the most important trade centers on the Adriatic.

BUT that was long ago, and now the roses fall in cascades from its high gardens, hiding the time-stained walls, and the swallows nest undisturbed in the battlements. Pigeons wheel and dip in the great square where trade was once so brisk, and small but rather modern shops flank the wide main thoroughfare. With the majority of streets so narrow there is scarcely any traffic, and it is strange to hear the sound of many feet echoing and re-echoing constantly against the walls, mingled with a hum of many voices, and the wild crying of the swallows as they wheel tirelessly overhead.

For Ragusa (we will use the shorter name, somehow I like it best) is still a busy city of 15,000 inhabitants, and hostess to the crowds from half a dozen smaller towns which cluster near her. You can find almost any kind of a costume to please your taste, from Turk-like baggy trousers on some of the men, to the smartest of European clothes. German, French, English and American tourists are sprinkled, not too plentifully, with the native population.

DETERMINED to look things over first, keep my mouth shut, so as to preserve the secret of my abysmal ignorance, and buy nothing, I stumbled along on the great rough stones with my pocketbook clutched tightly, stopping now to gaze at the famous fountain in the center of the square made by Onofrio in 1437, and now to linger spellbound before a shop hung with brilliant embroidered coats, shoes, caps, purses and what-have-you.

Of course I went in at once and made a few purchases in spite of my vow. From her small stock of English the young lady assured me of the authenticity of her wares. This was real Ragusan work. This was from Sibenik; that was from Sarajevo. A girl embroidering a small piece of work in the doorway showed me in pantomime how she did it — all from the wrong side. I don't remember what I bought, for I heard the voices of my friends outside and naturally thought they would join me. But they would have none of me and my shop.

"We have found the finest place with a man who knows the whole history of embroideries," they hissed. "Leave here at once. He is just down the street a little way." Then, having completely disturbed and upset me, they floated serenely down the street. I hesitated. Now that I realize how much came of taking their advice my blood runs cold to think of that moment of hesitation. But it soon passed. They were old and expert travelers, wise and wary in the ways of shops and shop-keepers. I extricated myself as best I could and hurried on down the street, trying to remember their directions.

I passed one or two places and then looked inside of a small one on a corner.

A STOUT man sitting on a low chair looked steadily at me. He was evidently waiting for me to decide whether or not I would go in. It was Louis Kraja, for whom I was looking. To him I owe all my good luck that followed. He speaks English, very good English in fact, so that we had no trouble at all. When he understood that I wanted to know about the embroideries he was more than pleased, and thanks to his intelligent explanations, and kind and friendly help I found exactly what I wanted. He inherited the store from his father, reluctantly leaving America to carry on the business many years ago. Louis is an expert not only in embroideries but in ancient costumes, and antiques as well. Twenty years ago he said, when the peasants were richer than they are now, he made their jackets thickly covered with gold braid, but now they dress in sober black bolero jackets with only a little black braid on them.

FRONTS from old dresses are to be bought, and can be made into beautiful purses for the work is made solid over every inch of material. Old cradle covers, woven in Macedonia, on small looms, are sewed together to make table runners. The one I bought was a rich raspberry red, with a series of different designs on the ends, and a smaller design in white wools for the center.

All of the old sleeves from the dresses of the peasant women are eagerly bought and made into purses. These Macedonian designs are very close, and beautiful, in old reds, blues and blacks. The design is whipped over and over in a sort of satin stitch closely packed, in bright wools, dyed with vegetable dyes, and put on a background of coarse hand-woven linen. The effect is almost like that of a kilim, or woven rug.

Then there were lovely purses from Sibenik in a very fine embroidery called point de cattanella, which looks like a fine silk braid laid down cleverly in different intricate winding designs, but which is really a series of little looped stitches, infinitely fine. Louis said that they had no patterns, but made the designs from memory, or invented them as they worked. Poor girls though — he said that all they had to live on now was a little cornmeal.

Gay caps from Bosnia are made on fine lawn in a sort of cross stitch, as they call it, but to me it looks as if it were whipped over and over on the carefully counted lawn threads, until it almost makes a fabric of its own. These baby bonnets are the delight of the tourist with their gay geometrical and floral designs in yellow, blue, black, red and green.

THESE and many other things Louis showed me — small curved knives, ladies size which the fair sex used to wear at the waist for parties where they cut their own meat, and great buckles of silver to be worn at the waist, and later we saw one at the market day in Trebinje.

But if I don't leave off talking about what I saw at his shop I'll never get to Miss Mis, much less to the school at Cvatat on the sea. Louis took me himself through the fascinating narrow streets to the house where Miss Mis lived. It was quite a climb upstairs and down, all of the way and Louis is quite stout, and no longer young. He paused in one street, laid his hand on a wall, and said, "This was left standing after the earthquake, a part of the old wall put up many centuries ago." Later I discovered that the earthquake to which they refer so casually had happened in 1667! Time is of little moment in Ragusa.

Up three flights of stairs and we were in the studio of Miss Mis, teacher and lover of embroideries, a small, quiet person, soft spoken, and seeming almost timid behind her rimmed glasses. Yet Miss Mis, so I had been told, with no other private income than her teacher's salary in the Dubrovnik high school, had traveled painstakingly all over Serbia, and the countries which now comprise Yugoslavia, collecting all of the old designs she could find so as to save the embroiderer's art during a period of change which threatened to engulf everything.

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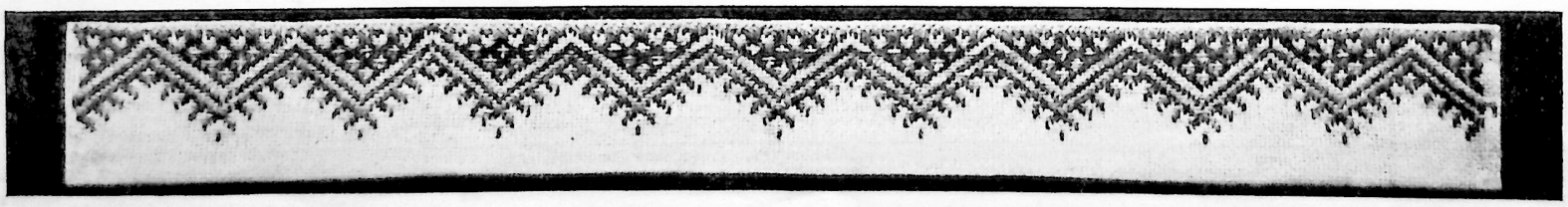
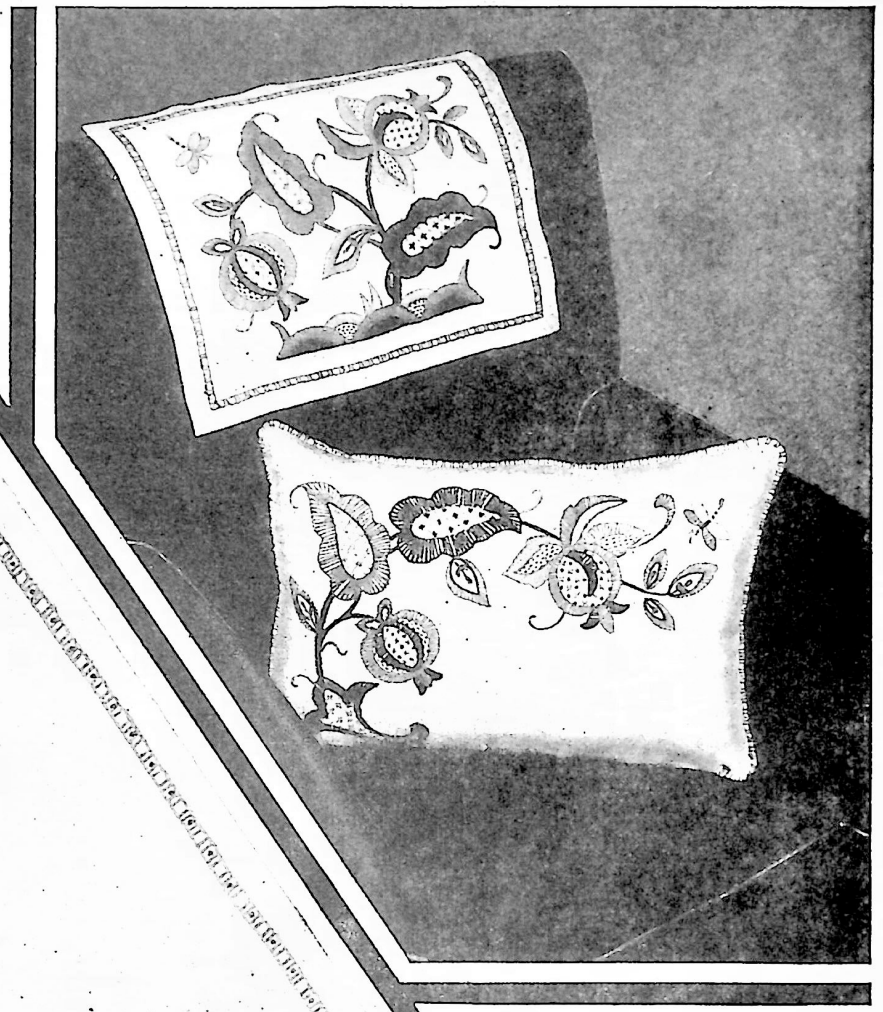


No. 32 - 10 - 1
Table Runner



No. 32 - 10 - 2
Chair Back or
Wall Panel

No. 32 - 10 - 3
Cushion

Colorful Living-Room Linens

(For description see page 30)

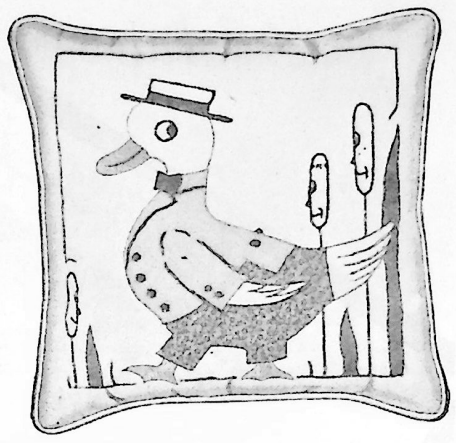
DESIGNED BY E. MARION STEVENS

Ducky Things for a Child's Room

DESIGNED BY

NANCY CARY

No. 32 - 10 - 4. A twelve-inch square usable either for the top of a cushion or a quilt block



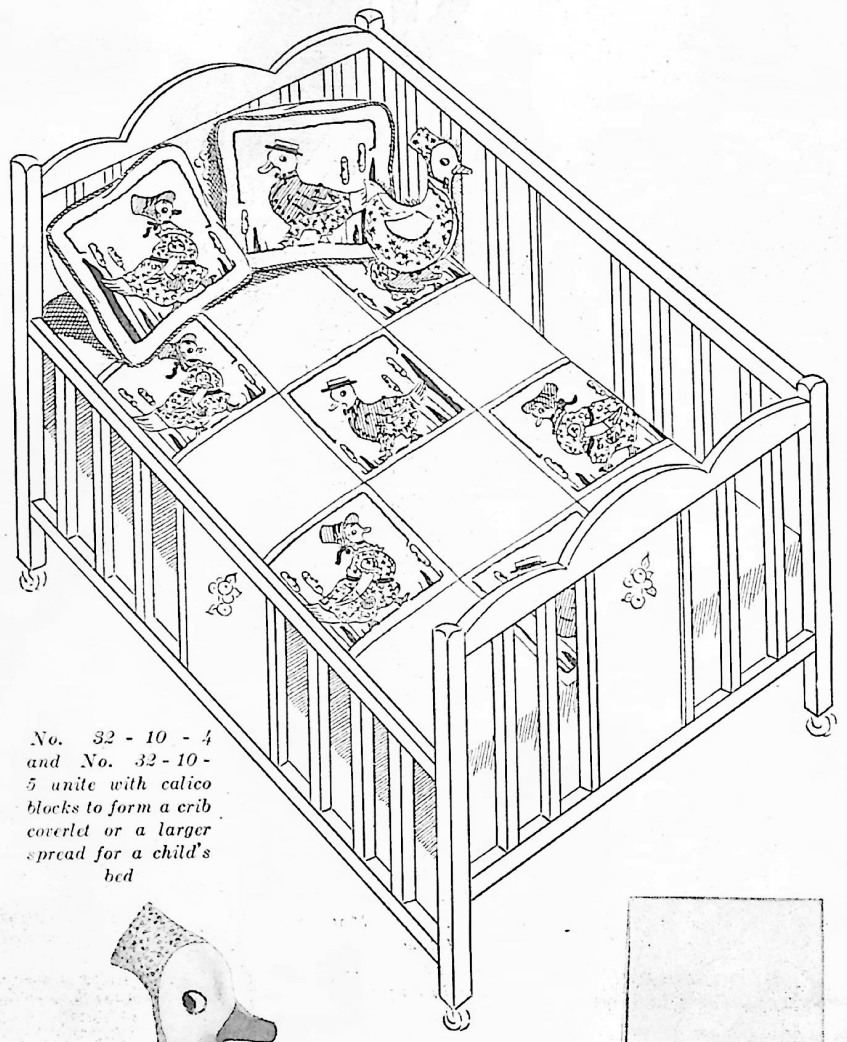
No. 32 - 10 - 5. A companion design which may be alternated with No. 32 - 10 - 4 in the making of a child's spread

THIS collection of whymsies will answer the question of what to give the youthful member of the family on such occasions as Christmas and birthday anniversaries without making a dent in the pocketbook.

At the top of the page are presented Brother John and Sister Sue, all dressed up for a rendevous and planned to decorate the tops of small cushions and quilt blocks. They are developed in gay calico prints and solid color gingham in combination with simple stitchery on a background of unbleached muslin. When made up into cushions, calico print is used for the back and the edges are piped with cord covered with bias-fold in a contrasting color, and they alternate with calico blocks in the making of either a crib cover or a coverlet for a child's bed.

Susie's dress is pink calico and her bonnet and handbag are light blue gingham, both of the latter being trimmed with pink lazy-daisy flowers and green leaves; her head, tail and wing are yellow. Three threads of stranded floss are used for the stitchery. Her bill and feet are filled in with successive rows of outline stitch, placed closely enough to cover the surface without crowding, doing the edge first and then the space between. The solid part of her eye is satin-stitched with brown. Other markings, including the "funny faces" on the cattail heads, are outlined; the cattail leaves are green.

Such details as belt and neckband are filled in with rows of outline stitch in blue, but the bow and end on the background material are satin-stitched. Since the collar frill finishing the neckline of the dress carries over onto the background, it is worked after the appliqué is sewed in place, so that the buttonholing may be done continuously from one end to the other. It should be worked close to the calico patch in order to appear to be attached to it. With this exception, all embroidery should be done before the parts are put together.



No. 32 - 10 - 4 and No. 32 - 10 - 5 unite with calico blocks to form a crib coverlet or a larger spread for a child's bed

The companion design (No. 32 - 10 - 5) is developed in a similar manner, green calico being used for Johnnie's pants and orange gingham for his coat. His hat brim is filled in with close rows of outline stitch with brown, and his tie with green, the buttons on his coat are of brown satin stitch.

AT the bottom of the page is a tray cloth decorated in a similar manner and featuring Mother Duck taking a little one for a ride. Her body is yellow calico patterned in red and black, and the baby is plain yellow. Body markings are outlined with dark brown, bills and feet are filled in with rows of outline stitch in orange, the inside of Mother Duck's lower bill being done in brown, as is also the satin-stitched eye. Feet and legs are worked after the patches are applied, so that the stitches may run continuously over the edge of the patch onto the background. Lines of blue represent water. One is worked close to the duck's body and another runs across her leg, to give the effect of being seen beneath the surface of the water.

When used for a tray cloth, bind the edges with Copen blue bias-fold. It finishes about eleven by sixteen and one-half inches, which makes it also suitable for the top of an oblong cushion, using yellow calico print for the back and piping the edges with blue.

STILL another member of the Duck Family is featured as a toy which any child will take to her heart with glee. Yellow calico print, yellow and orange gingham are the materials used in its construction, and there are touches of black embroidery for contrast. Eye and bonnet ribbons are satin-stitched, and there is a scallop-edged collar done in outline stitch.

The body is made in three sections, two of which form the sides of the head and

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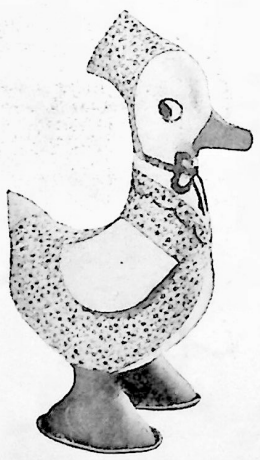
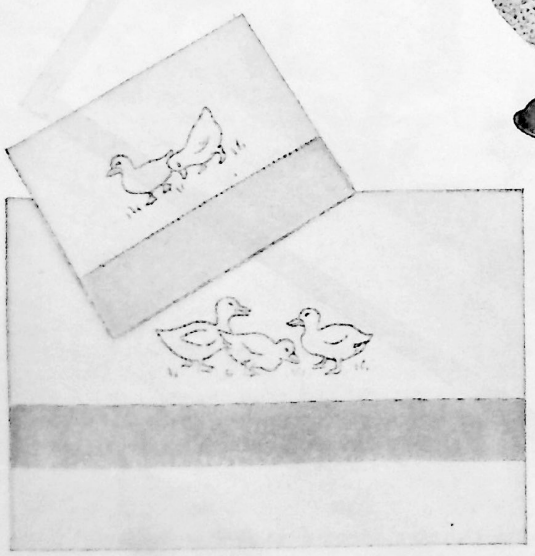


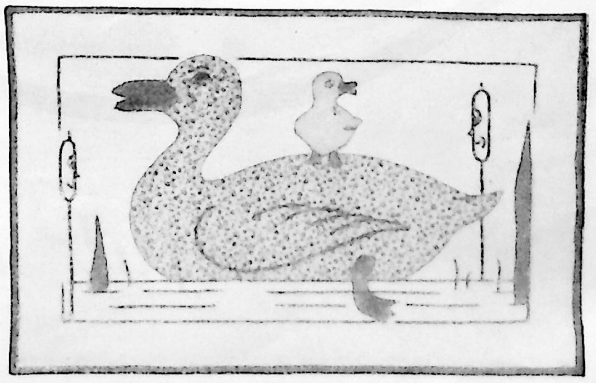
No. 32 - 10 - 6. A stuffed toy measuring twelve inches in height, which will stand sturdily erect

No. 32 - 10 - 7. And a towel, unmistakably a child's own, with a duck silhouetted against a darned background



No. 32 - 10 - 8. A crib set decorated with a "ducky" design in colored outline makes a delightful gift

No. 32 - 10 - 9. An unusual tray cloth, which will delight the heart of a youngster, or, if desired, it may form the top of a cushion cover



Patterns may be ordered from any Needlecraft Club-Raiser, or by mail, postpaid, from Needlecraft Magazine, Augusta, Maine, at prices listed on page 32

These Aprons Will Go to Fairs

BY
CHRISTINE FERRY
AND
E. MARION STEVENS

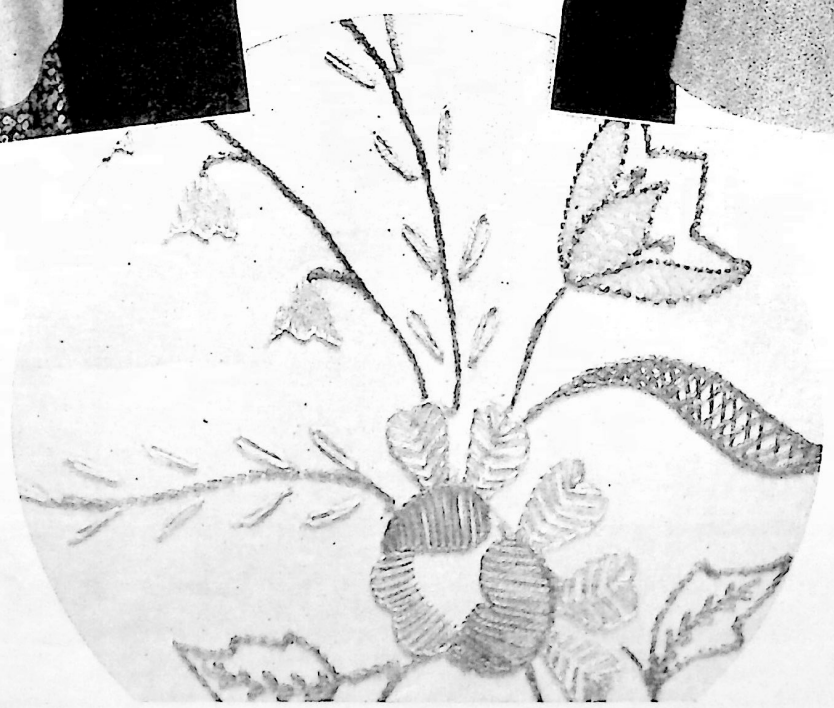
SINCE an apron is one of those things with which no woman can well do without, apron booths continue to be one of the most lucrative sources of income at the fairs which the energetic ways and means committees of most charitable organizations stage during the months immediately preceding Christmas, and each season such booths become more and more colorful because of the constantly increasing variety of patterned and plain fast-color material which is available.

Because this is the month of October when, here in New England, at least, the hillsides are covered with a tapestry of glorious autumnal coloring, the maple leaf suggests itself as a singularly appropriate decorative motif for such an occasion, and we have used it in the form of green, orange and brown appliqué on a one-piece apron of daffodil yellow, which is guaranteed to provide sunshine on the most dismal of winter mornings. Gingham is used for the appliqué and the undulating apron edges are bound with orange bias-fold. This apron slips on over the head and a single snap fastener closes it at the waistline in the back.

The outlined veining of the leaves is done before they are cut out and applied, using dark green on the green ones and a lighter shade on the orange and brown. Stems match the veining. Two threads of stranded floss are used throughout, the stems being filled in with rows of outline and the stitches along the principal veins, or ribs, being slanted a little across the lines to make them a bit more pronounced than the short ones branching from them.

To accompany this apron there is a leaf-shaped holder of green gingham backed with brown, which measures about seven inches from tip to tip in each direction. To make this holder, baste front and back together with three or four thicknesses of flannel or cotton wadding between. Then outline veins with three threads of dark green stranded floss, working through all the thicknesses, like quilting, and bringing the needle up each time to meet the last stitch, so as to form a line of backstitching on the back of the work.

Left. No. 32 - 10 - 10. Maple Leaf Apron
No. 32 - 10 - 11. Matching Holder
Right. No. 32 - 10 - 12. Flower Apron
No. 32 - 10 - 13. Matching Holder
Top. No. 32 - 10 - 14. Organdy Apron



To form the stem, stitch two four-inch lengths of half-inch green bias-fold together along the edges, insert between back and front at top of leaf, turn in edges and quilt together with a row of outlining a little way in from the turn.

QUAINT calico print and plain gingham are combined in the making of another model, which may be pink, green, blue or yellow, as preferred. The top, shoulder-straps and pocket-facings are made of the plain goods and the bottom, ties and appliqué trim of the print. Leaf veins and stems are outlined with two threads of green floss and the flower centers filled in with rows of chain stitch in orange. Shoulder straps are made double. All other edges are turned and machine-stitched. There is no binding.

Concluded on page 20

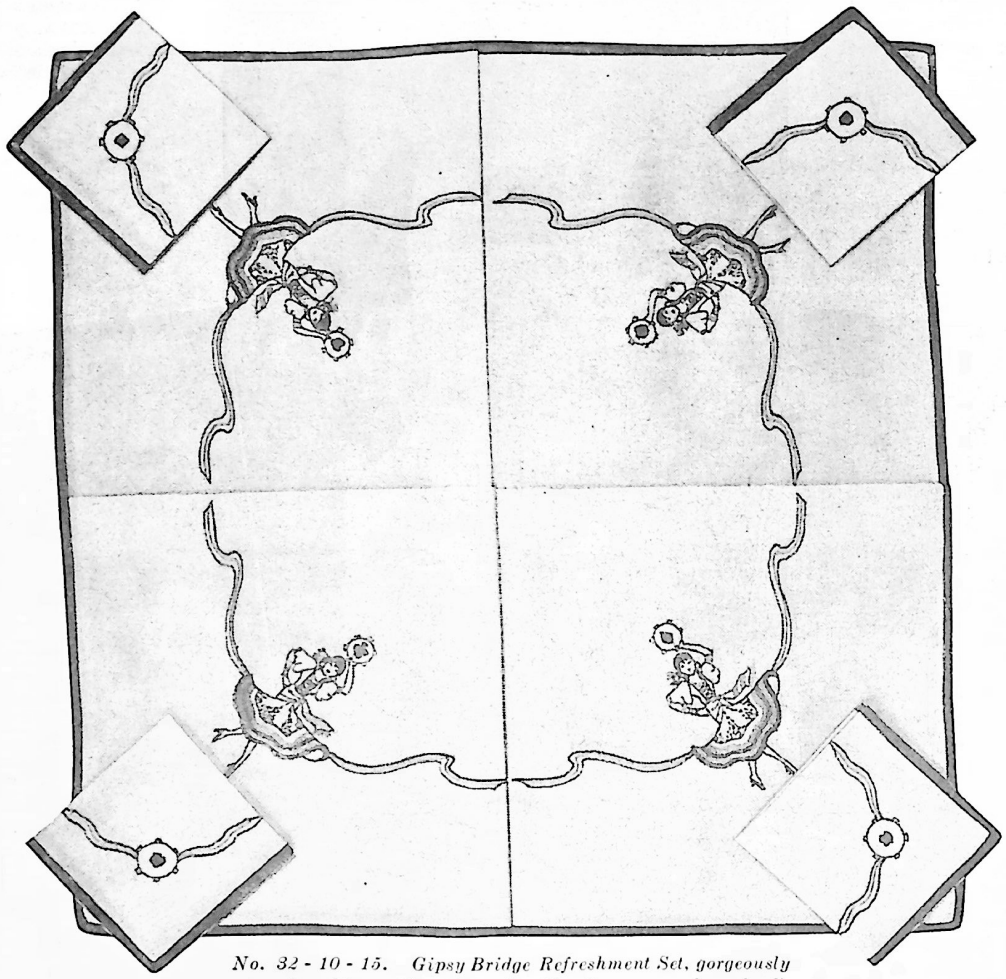
A Gay Stitch in Time Saves Many a Dime

Let Your Needle Keep Every Loved Name on the Gift List

BY EVELINE D. JOHNSON AND LYDIA BRIGHAM

HOLIDAY time this year is to be a season of notable triumphs for the needleworkers. They are always the clever folk who give more and spend less — but right now, when cheery givers are needed more than usual, to counteract the influence of the gloom dispensers, the needle magicians can really do a goodly bit psychologically for this land of ours. It is not cutting down the gift list that helps — but the keeping it intact by contributing that little extra labor-of-love to make the dollars go around. Those who give from the purse take any opportunity to drop a perfunctory burden, those who give from the heart find a way to keep up the joys of remembrancing.

SOMEHOW we feel like making our little gifts gayer this season. We like quickly moving stitchery and color such as the Gipsy bridge refreshment set has to offer. It is stimulating to outline the swirling skirts and scarfs of these lively small figures, and they get done in an amazingly short time. The Romany red kerchief on each Gipsy head is filled in solid with rows of outline stitch, so are the red, green, and black bands on the skirts, and the aces on their tambourines. A few tiny French knots make the ruby and emerald necklaces, and a bit of black running stitch will pick out the plaits of the skirt and the hoop earrings. You will find that working with two strands of floss in the needle keeps the delicacy of these dainty figures. A warm yellow, tubfast cotton is a satisfying choice for such informal sets. Romany red bias-fold may be used to finish edges of both cloth and napkins, or the edges may be blanket-stitched with red if preferred. The cloth is card-table size, but is shown folded in the illustration.

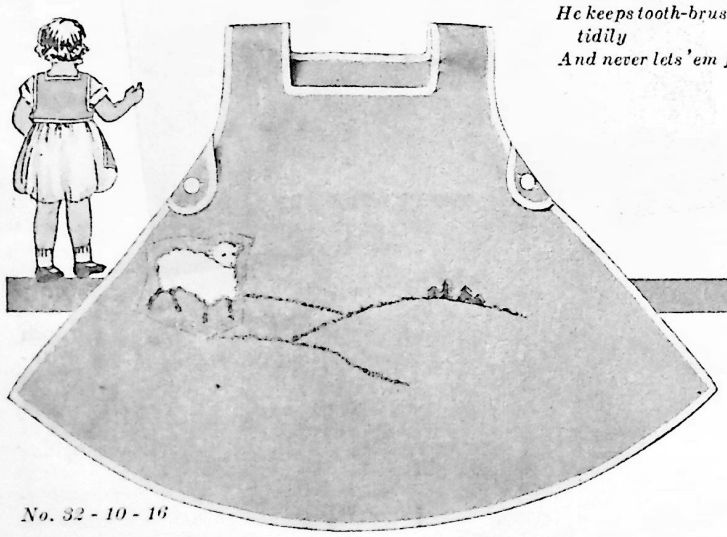


No. 32 - 10 - 15. Gipsy Bridge Refreshment Set, gorgeously gay. Sunshine yellow bound with Romany red and all worked in simple outline stitch with bright red, green and black. Trumps appear on the tambourines

SOME two-to-four mite of a girl is going to be very proud of her Mary's lamb apron when she is helping mother with the Christmas table. The small thing is very simply and quickly made, and is one of the "stay-put" kind of aprons that never slips on the shoulders. There is just the one white lamb to appliqué on the pocket and lines of black single stitches to indicate the rolling fields and pointed firs. We outline lambie's features first, then cut him out just beyond the outlines, turn in to the lines, and baste him down. Then we blanket-stitch with black around the edges. His legs are filled in with black outline stitch. The pocket is hemmed at the top and blindstitched in place. A clear green gingham cloth bound with white is a dainty color choice. Snap fasteners or tiny pearl buttons may be used to fasten the back at the sides.

EVERY little help to tidy habits is a big help in the home circle, so when you give Tidy Tommy to the children, mother rejoices also. This tooth-brush holder has an ivory colored oilcloth background on which the features are outlined with two strands of floss — eyes and nose black, lips red. The lettering on his bright blue overalls is also outlined in red. His black oilcloth cap and slippers will be found easier to blanket-stitch around if you glue them in place first. We used bits of

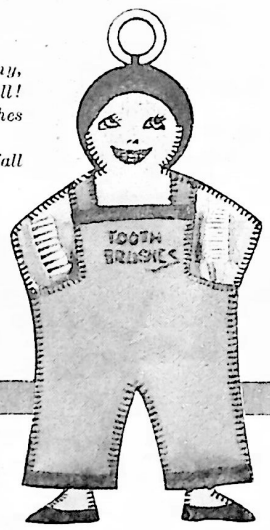
Concluded on page 29



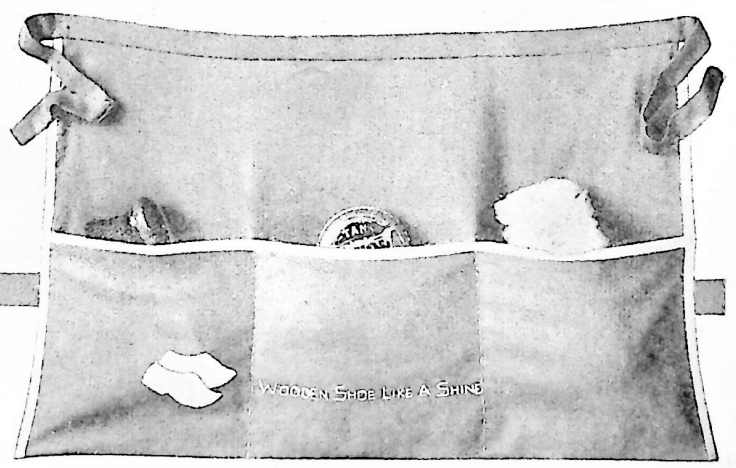
No. 32 - 10 - 16

The Thread-and-Needle Santa Claus recommends this trim little green pinafore with Mary's snowy lamb appliquéd on the pocket

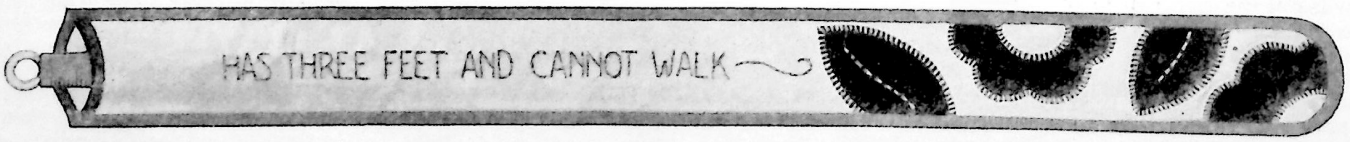
This is Tidy Tommy,
Hang him on the wall!
He keeps tooth-brushes tidily
And never lets 'em fall



No. 32 - 10 - 17. Tidy Tommy, the Tooth-brush Holder, is all made of clean, shiny-bright oilcloth. It doesn't take a jiffy to blanket-stitch his anatomy together



No. 32 - 10 - 18. "Wooden Shoe Like a Shine," says this inviting apron of Holland blue with pottery-yellow bindings and wee appliqué sabots. A little gift to help good habits grow up happily



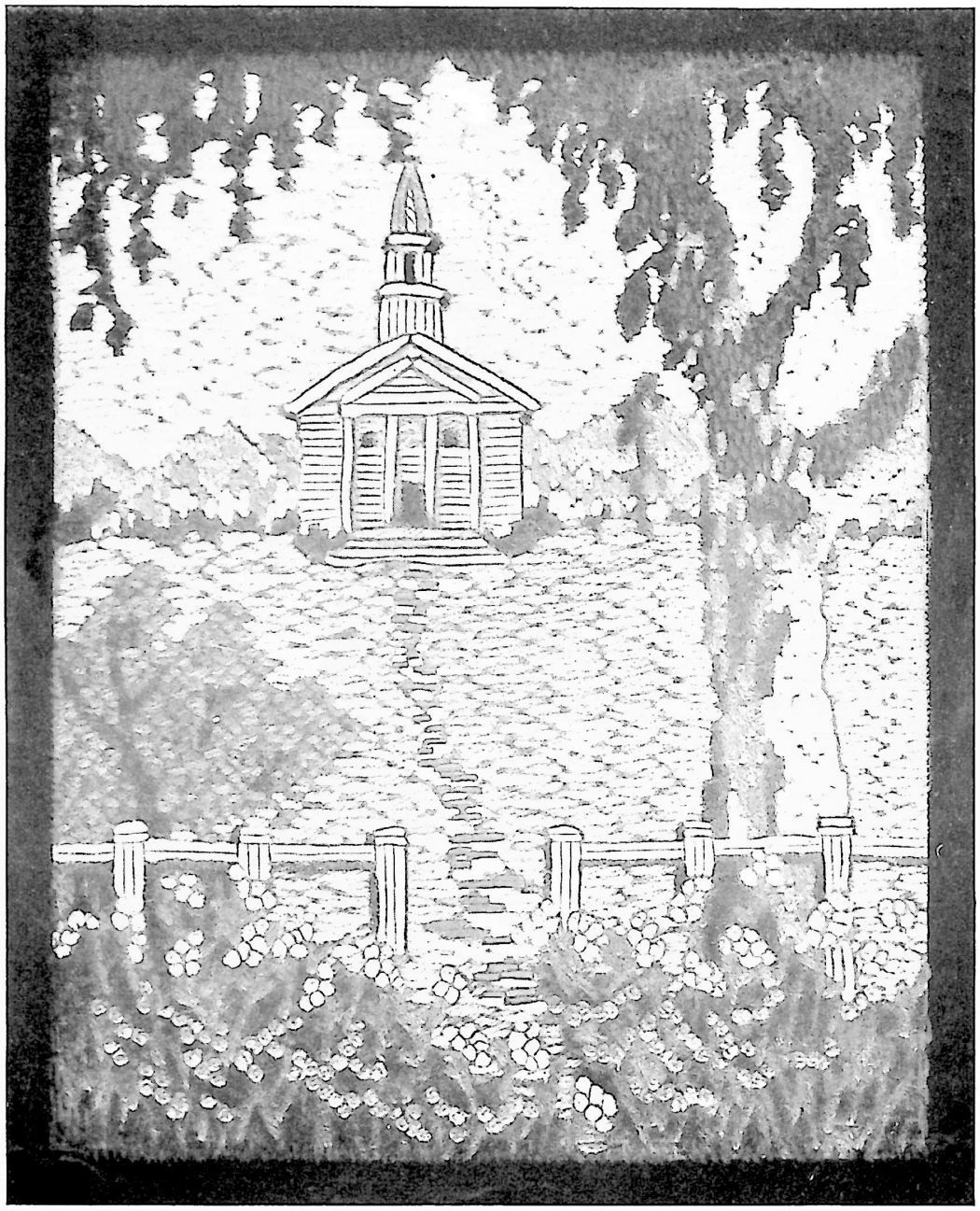
No. 32 - 10 - 19. A smart holder for the yard stick, done in black and yellow oilcloth. A clever bazaar item

Patterns may be ordered from any Needlecraft Club-Raiser, or by mail, postpaid, from Needlecraft Magazine, Augusta, Maine, at prices listed on page 32

The Old Meeting-House

A Wool-Embroidered Picture from Autumnal New England

DESIGNED BY MARION W. FULLER



The artist has caught for you in stitchery all the charm, the rich and varied color of that all-too-brief period when Nature draws a long, quiet, waiting breath in the afternoon of the year. As always she has secured with the medium of stitches depth and distance and real feeling; and, best of all, you can duplicate it by the same means

October, when asters and goldenrod crowd every fence corner, and sumac flaunts bright pennants by every roadside, and maples are a glory of flame and russet and pale gold. Many and many a New England meeting-house, with its tall porch-pillars and green-shuttered windows placed precisely along snowy walls, has just such a wayside setting

No. 32-10-20

WE venture to believe there is hardly a community in this country that has not some roots bedded deep in the soil of New England — sprung from her rugged coasts, her fertile valleys or her sturdy hills. And if we are to judge by your requests, no New England institution has more endeared itself by memory and association to those who have a New England heritage than the sturdy white "meeting-house" set up by our forebears to be the centers of early communal life in this section of the country. Scarcely a New England town or village that does not boast at least one of these characteristic meeting-houses, so easily envisioned as lifting graceful spires above the clustering treetops and house-roofs. They are somehow symbolic of the heart of a people — of its faith and endurance, its serene confidence, its adaptability to time and change.

Traveling the road that's running down
Into an old-New England town,
Over the treetops I can see
A slim, bright finger guiding me;
And e'er I'm aware, the road will turn
At a low white fence, where the maples burn
Like home-coming lights across the green,
Disclosing the finger I have seen
Pointing aloft — the meeting-house spire;
And soft on the autumn air the choir
At evening practise, I'll hear. The bell
Shortly will sound the day's farewell,
And asters and sumac and goldenrod
Under the elm by the fence will nod,
And the maple-glory in twilight blend
With the purpled hills at the day's dim end.

— *Constance Vivien Frazier*

AS is usual in making these wool-pictures, the background should be laid first with horizontal stitches of blue for the sky, and green for the grass.

When you have finished with the hazy blue sky surface, and have done the green grass within the church enclosure, not forgetting the slightly deeper shade that suggests the faint shadowing of foliage, pick out the path with two tones of brown, one a deep cream and the other a medium, warmly "earthy" tone.

The church itself should be painted white with your needle, filling in first the bands of horizontal stitches that make the walls, adding the vertical stitches of the steeple, and then putting in the accenting lines of white that indicate the risers of the steps. Follow this with the long, vertical pillar lines of white, eaves and roof lines, and the edges of the cupola on the steeple. Put in bands of gray that indicate the shadows under the porch roof, pillar shadows, treads of the steps, eave shadows, and those below the cupola, and add diagonal lines to mark the side of the steeple.

In the background put lilac hills, and in front of these pointed dark green firs and scarlet and gold maples, with green shrubbery around the church. In the left foreground, within the church enclosure, let grow a gorgeous sumac all red, and green, and brown (the brown stitches that are branches added last), and at the right set the trunk of the young elm, mottled with shades of brown.

NOT the least of the picture's charm lies in the foreground outside the fence which is, of itself, intriguing, done in long stitches of white to represent the palings, barred with pairs of vertical stitches to top each post, and accented with under shadows of black.

There is uneasy motion in the very stitches that are the long roadside grass, as though a wee wind crept among them to bid them prepare for sleep. With bright dark green make the more or less vertical stitches for the tall, upstanding grass blades, and then add the lighter green flower stalks, at whatever angles seem natural and right. Let these flower with plumes of French-knot goldenrod in pale yellow and orange, and asters in blue and lilac. Around the whole set a double row of long black stitches — and frame the picture under glass in a narrow black molding.

NEEDLECRAFTERS' OWN PAGE

CONDUCTED BY OUR READERS

Centerpiece in Crochet, Eight-Pointed Star Design

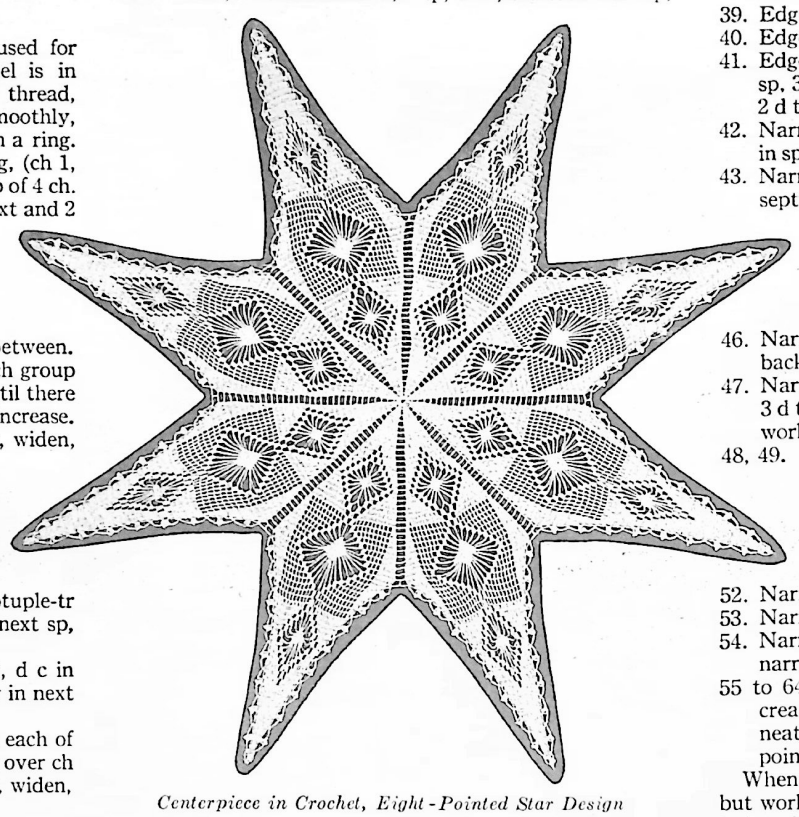
BY MRS. L. L. LITTLEFIELD

EITHER treble or double treble may be used for the main part of the work; the model is in double treble, with No. 50 crochet thread, ecru, and a hook that will carry it smoothly, and do firm, even work. Chain 11, join to form a ring.

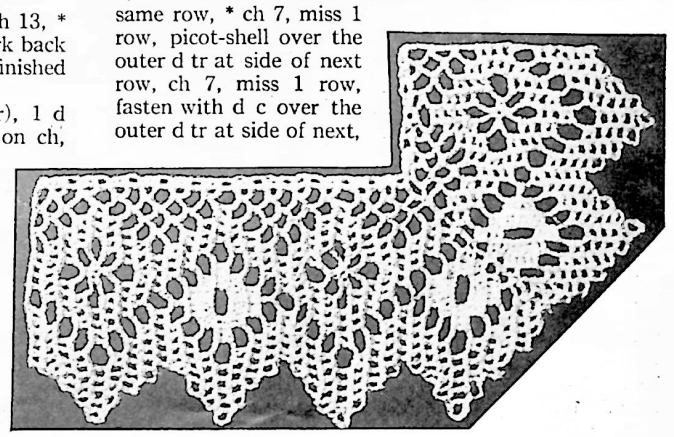
1. Ch 4 (for 1st d tr of row), 2 more d tr in ring, (ch 1, 3 d tr in ring) 7 times, ch 1, join with s c to top of 4 ch.
2. Ch 4, d tr in same place (to widen), d tr in next and 2 in next (to widen), * ch 2, 2 d tr in 1st of next group, 1 in next and 2 in next, 5 d tr in all, repeat (from *) around, ch 2; join.
3. Same as 2d row, with 7 d tr in each group and 3 ch between groups, ch 3, join.
4. Same as 3d, 9 d tr in each group, 4 ch between.
5, 6, 7, 8. Same as 3d, increasing the d tr in each group by 2, as directed, and the ch between by 1 until there are 7, after which there is no further increase.
9. Widen, 7 d tr, 1 sp (of ch 2, miss 1), 7 d tr, widen, ch 7; repeat around, join.
10. Widen, 6 d tr, ch 2, 3 d tr in sp, ch 2, miss 2, 6 d tr, widen, ch 7; repeat, join.
11. Widen, 6 d tr, ch 2, 3 d tr in sp, ch 3, 3 d tr in next sp, 1 sp, 6 d tr, widen, ch 7; repeat, join.
12. Widen, 5 d tr, ch 2, 3 d tr in sp, ch 9, septuple-tr (over 7 times) in sp of 3 ch, ch 9, 3 d tr in next sp, 1 sp, 5 d tr, widen, ch 7; repeat, join.
13. Widen, 4 d tr, ch 2, 3 d tr in next sp, ch 9, d c in septuple-tr and over ch each side, ch 9, 3 d tr in next sp, 1 sp, 4 d tr, widen, ch 7; repeat, join.
14. Widen, 3 d tr, ch 2, 3 d tr in sp, ch 9, d c in each of 3 d c, picking up both threads of st, and 1 d c over ch each side, ch 9, 3 d tr in next sp, 1 sp, 3 d tr, widen, ch 7; repeat, join.
15. Widen, 2 d tr, ch 2, 3 d tr in sp, ch 9, 5 d c in 5 d c and 1 over ch each side, ch 9, 3 d tr in sp, 1 sp, 2 d tr, widen, ch 7; repeat, join.
16. Widen, 1 d tr, ch 2, 3 d tr in sp, ch 11, 7 d c in 7 d c and 1 on ch each side, ch 11, 3 d tr in next sp, 1 sp, 1 d tr, widen, ch 7; repeat, join.
17. Widen, d tr in each following d tr and 2 in sp, ch 2, 3 d tr over 2 ch at beginning of long ch, ch 11, miss 1 d c, * 7 d c, work back from * with ch 11, 3 d tr over long ch, at end, ch 2, 2 d tr in sp, 1 in each d tr, widen, ch 7, repeat, join. As will be noted there is much repetition of detail, yet the design, although so elaborate and showy, is very simple and easily worked.
18. Same as 17th to *, 5 d c; work back from *, as in 17th row, ch 7; repeat, join.
19. Work as directed for 17th row to *, 3 d c; work back, as before, ch 7; repeat, join.
20. Widen, d tr in each d tr and 2 in sp, ch 2, 3 d tr on ch, * ch 7, septuple-tr in 2d of 3 d c, ch 7, work back from *, ch 7; repeat, join.
21. Same as 20th to *, ch 2, work back, ch 7; repeat, join.
22. Widen, d tr in each d tr, 2 in sp, ch 2, * 3 d tr in sp, work back, ch 7; repeat, join.
23. Widen, 1 d tr, 9 sp, ch 2, 3 d tr in next sp, * ch 3; work back, ch 7; repeat, join.
24. Widen, 2 d tr, 8 sp, ch 2, 3 d tr in next sp, ch 9, * septuple-tr in sp of 3 ch, work back, ch 7; repeat, join.
25. Widen, d tr in each d tr, 7 sp, ch 2, 3 d tr in next sp, ch 9, * 3 d c (over septuple-tr and ch each side), work back, ch 7; repeat, join.
26. Same as 25th row, with 6 sp, and 5 d c over 3 d c, and ch each side.
27, 28, 29, 30. Work in same way, decreasing 1 sp and making 2 more d c at center.
31. Widen, d tr in each d tr, 1 sp, ch 2, 3 d tr in next sp, ch 12, * 15 d c over 13 d c and ch each side; work back, ch 7, repeat, join.
32. D tr in each d tr, 2 sp, ch 2, 3 d tr on ch, ch 13, * d c in each of 13 d c, missing 1st and last, work back from *, turn. From here each star-point is finished separately.
33. Narrow, (that is, ch 4 for a d tr, miss 1 d tr), 1 d tr in each d tr following, 3 sp, ch 2, 3 d tr on ch, ch 13, * 11 d c, missing 1st and last, work back, ending with d tr in each d tr, missing next to last, to narrow, d tr in last, turn.
34. Edge (of narrow, d tr in each following d tr); 4 sp, ch 2, 3 d tr on ch, ch 13, * 9 d c, missing 1st and last; work back, turning at end of each row.
35. Edge; 5 sp, ch 2, 3 d tr on ch, ch 13, * 7 d c; work back.
36. Edge; 6 sp, ch 2, 3 d tr on ch, ch 13, * 5 d c; work back.
37. Edge; 7 sp, ch 2, 3 d tr on ch, ch 13, * 3 d c; work back.
38. Edge; 8 sp, ch 2, 3 d tr on ch, ch 7, * septuple-tr in 2d of 3 d c; work back.
39. Edge; 9 sp, ch 2, 3 d tr on ch, * ch 2, work back.
40. Edge; 10 sp, ch 2, 3 d tr in sp, 10 sp, ch 2; edge.
41. Edge; 2 d tr in each of 9 sp (20 d tr in all), ch 2, miss 1 sp, 3 d tr in next, ch 3, 3 d tr in next, ch 2, miss 1 sp, 2 d tr in each of 9 sp, 1 d tr, miss 1, d tr in next.
42. Narrow, 16 d tr, ch 2, 3 d tr in sp, ch 9, * septuple-tr in sp of 3 ch; work back.
43. Narrow, 13 d tr, ch 2, 3 d tr in sp, ch 9, * d c in septuple-tr and on ch each side; work back.
44. Narrow, 10 d tr, ch 2, 3 d tr in sp, ch 9, * 5 d c in 3 d c, and ch each side; work back.
45. Narrow, 7 d tr, ch 2, 3 d tr in sp, ch 9, * 7 d c; work back.
46. Narrow, 4 d tr, ch 2, 3 d tr in sp, ch 11, * 9 d c; work back.
47. Narrow, 5 d tr (last 2 in sp of 2 ch, hereafter), ch 2, 3 d tr on ch, ch 10, * 7 d c over 9 d c, miss 1st and last; work back.
48, 49. Same as 47th row, with 1 more d tr each side and 1 less d c at center.
50. Narrow, 8 d tr, ch 2, 3 d tr on ch, ch 5, * septuple-tr in 2d d c; work back.
51. Narrow, 9 d tr, ch 2, 3 d tr on ch, * ch 2; work back.
52. Narrow, 10 tr, ch 2, * 3 tr in sp; work back.
53. Narrow, 11 d tr, 1 sp, 11 d tr, narrow.
54. Narrow, d tr in each d tr, 2 in sp, 1 in each d tr, narrow at end.

55 to 64. Narrow, d tr in each d tr, narrow, thus decreasing 2 d tr each row. Break thread and fasten neatly and securely. Finish the remaining star-points in the same way, fastening in at the 32d row.

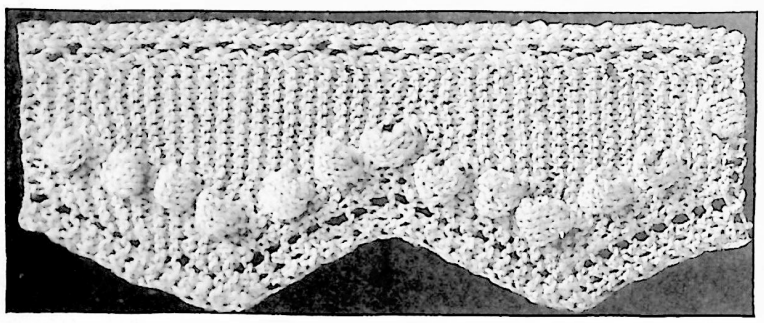
When all are completed do not fasten off the last point but work the edge, as follows: Ch 7, 1 d tr between the 2 d tr of last row, ch 4, fasten with s c in 1st st of ch for a picot, 3 d tr in the same place, forming a picot-shell, ch 7, fasten with d c over the outer 4 ch or d tr at side of same row, * ch 7, miss 1 row, picot-shell over the outer d tr at side of next row, ch 7, miss 1 row, fasten with d c over the outer d tr at side of next, repeat along the side of point, the last shell coming at the edge of the 34th row; then ch 7, d c over the outer d tr of 33d row, ch 5, miss 32d row, a d tr over the 7 ch of 31st row, between star-points, ch 5, d c at edge of 33d row, ch 7 and continue up the side of point, as directed, and around the entire piece, fastening off where you began. The edge may easily be made more ornate, if desired, but this is very attractive as well as simple.



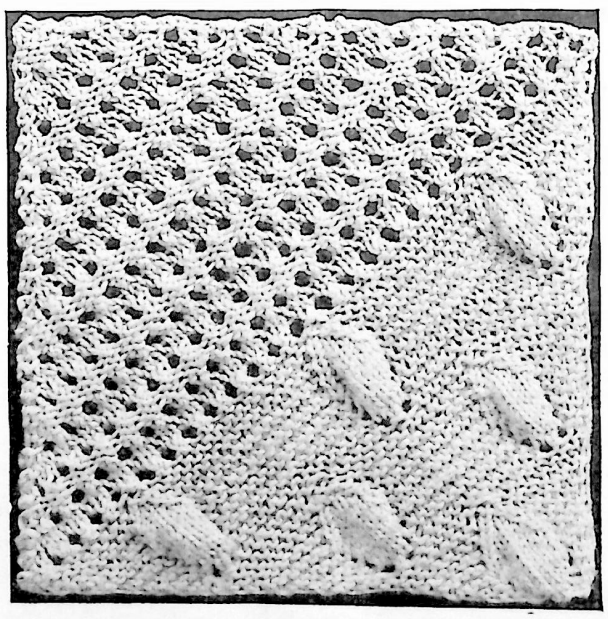
Centerpiece in Crochet, Eight-Pointed Star Design



Torchon Lace, with Corner



The Matching Border for Knitted Square



Knitted Square for Counterpane

Knitted Square for Counterpane, with Matching Border

BY ANNA ORR CORBETT

BEGINNING with the raised pattern of the square, and using knitting cotton, carpet-warp or any heavy thread preferred, with needles of suitable size, cast on 3 stitches.

1. Knit 3.
2. Slip 1, make 1 by knitting the horizontal thread which lies under the next loop, * knit 1, then ** make 1, as directed, knit 1. The widenings at beginning and end of every other row are made in this manner; if preferred an "over" can be made at beginning of every row, which will give the same increase, but this method makes a neater edge.
3. Knit plain (5 stitches); it is always well to slip the 1st stitch of a row.

Concluded on page 17

A Round Crochet Rug

With Cross-Stitch Decoration

BY GRACE H. BIBBER

THE showing of a round crocheted rug is in answer to popular request. The model is thirty inches in diameter and is worked in rug yarn, using four two-ounce skeins of dark brown, three skeins each of light and dark gray, light and medium blue, and light rose, and two each of dark blue and dark rose. The cross-stitch decoration adds a touch of individuality and is very effective; for this either odds and ends of rug yarn or of fine yarn several times doubled can be used.

THE center is worked with light gray. Begin with a chain of five stitches and join to form a ring. Fill the ring with as many double crochets as it will hold. Now keep working round and round, from the same side, increasing — by making two doubles in top of one — as often as required to keep the work flat. Make ten rows of the center color and fasten yarn. If you join and fasten each row — making them symmetrical — you will avoid the broken effect which results when the colors are joined and continued without completing each row by itself. Also, by starting each new color in a new place, you will gain a nearly perfect effect, with no visible joinings.

Arrange the colors as follows, making the necessary widenings in order to keep the work even and flat: 3 rows dark rose; 6 rows light rose; 2 rows dark brown; 6 rows dark gray, 2 rows dark brown; 3 rows dark blue; 5 rows medium blue; 6 rows light blue; 3 rows light gray; 2 rows light rose; 1 row dark rose, 2 rows dark brown.

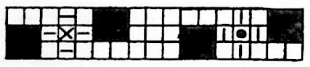
Crochet the last eight rows — beginning with the three of light gray — from the wrong side. This forms a border that will tend to curve under slightly, making it hug the floor closely. Sew down all yarn ends on the under side, and press the finished rug on the wrong side under a damp cloth.

The color charts indicate the shades used for the cross-stitch design, but any desired colors may be used. The crosses are made in the usual way, each cross covering one double. The inner row of motifs is worked on the dark gray and uses three rows of the double crochet. The border design is in vine effect and is worked over the nine rows inside the dark brown edge.

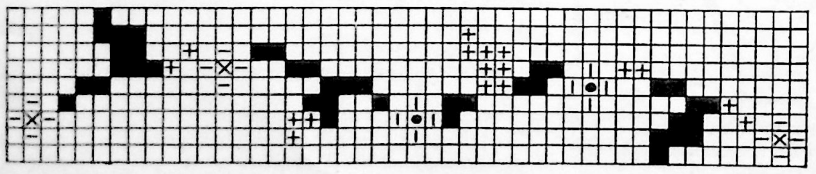
AS suggested, rug yarn is the ideal working material for such a rug, but if you chance to be one of those fortunates who have been hoarding old silk and rayon hose and underwear, here is your grand opportunity for utilizing them. You will probably want more and better colors than those of the original garments, so bring the dye pot into service. Then cut material into strips — one-inch width is about right, sew the strips together, and you are ready for work. You can do the cross-stitch design with lengths of the same material if you wish, or use yarn.

Key to Colors

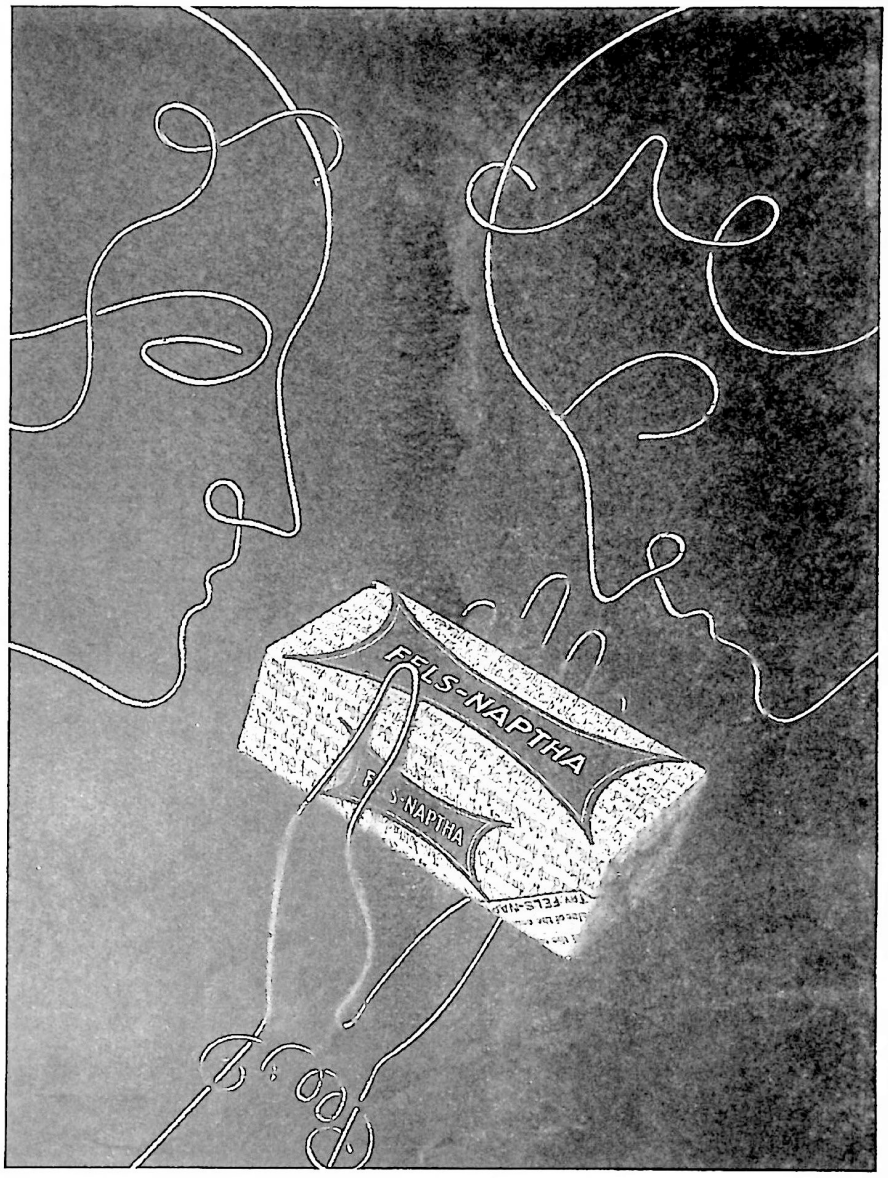
- *Dark Green*
- *Light Green*
- *Light Blue*
- *Dark Blue*
- *Orange*
- *Yellow*



Color Chart for Inner Row of the Cross-stitch Design



Color Chart for the Cross-stitch Border Design



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JUST SMELL!

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N. 10-32

FELS & COMPANY, Philadelphia, Pa.

Please send me the handy Fels-Naptha Chipper and the sample bar of Fels-Naptha Soap offered in this advertisement. I enclose three cents in stamps to help cover postage.

Name _____

Street _____

City _____ *State* _____

(Please print name and address completely)

Food Facts for Home Folks

Conducted by Anne Pierce

JAM

When your day gets in
a jam
With twice the work for
which you've time
Desert it for a
matinee —
It's on the
way to one
that I'm!

JAM Pots have always been a synonym for joy. The children have been accused of dipping into them by stealth and at any risk, but the grown-ups are not much better; they have freer access to them, that is all! Graham bread toast and jam with milk or tea is a toothsome combination; pot or cream cheese and jam with bread and butter go into lunch boxes or onto the tea table with equal success. Chopped nuts add much to these combinations. It is a wholesome way for the children to get their sweets, along with bread and butter, giving them fruit food values as well as the energy of the sugar, whereas candies are just body fuel and nothing more. Jams as well as jellies are good for two-layer cakes too, with a topping of powdered sugar; a quick and delightful rival for the time-consuming three-layer cakes with fancy fillings and frostings that may or may not be just the right consistency.

There are cooked-down jams; there are marmalades with a jellied juice; there are conserves, made of combinations of fruits, including usually one citrus fruit, with raisins and nuts; give your jam closet variety. Now is the last call for preserving and pickling, and here are a few unusual suggestions, using the seasonable fruits. Pears, quinces, grapes, corn, tomatoes and cucumbers all make a special bid to be "saved" for winter at this time.

QUINCE is always a favorite with the men-folk and the honey is good with waffles and pancakes for a Sunday or holiday treat in cold weather; with crisp bacon and good coffee (orange or grapefruit juice first, of course), breakfast is served:

Quince Honey

Pare and grate three large ripe quinces and combine with one cup of boiling water and four pounds of sugar. stir well and bring to a rolling boil. Allow to boil fast for five minutes. Skim and seal in sterilized jars with fresh rubber rings. Quick work this, to produce two quarts of quince honey. Some like to add the grated rind and juice of an orange or a lemon, or both, for a less sweet flavor.

A Jam of Carrots Will Surprise You

Cook and chop three pounds of carrots. Add the juice, pulp and grated rind of half a dozen lemons, with four pounds of sugar. Mix thoroughly (or place in kettle alternately in layers and crush with potato masher). Cook slowly and stir it frequently until thick. Test a teaspoonful in refrigerator to see if it thickens when cold.. An asbestos mat may be used under the kettle to prevent burning, but it must be stirred in any case.

Pleasant variations include a pound of chopped walnuts, added just before pouring the mixture into the jars, or use three oranges and three lemons.

PEARS are a delicate fruit that usually need a little ginger or vanilla to bring out their flavor; not too much, or the delicacy of the pears will be submerged.

Ginger Pear Marmalade

Use an equal weight of hard pears and sugar, half as many lemons as you have pounds of pears, and one-sixteenth as much preserved ginger as pear (for eight pounds of pears, use one-half pound ginger and four lemons). Peel the pears, cut in small cubes or thin wedges, and simmer gently for an hour with the sugar. Boil the lemons till soft in a little water, then remove seeds and chop whole fruit very fine with the ginger. Add to the pears and boil gently for another hour. Pour into sterilized jars and seal, or cover with paraffin when cold.

Other suggestions for pears include cooking pared, cored, halved fruit until clear, in a heavy syrup to be flavored delicately with vanilla. Use two cups of sugar to three of water, and boil the syrup down further after the pears are skimmed out. Flavor cautiously with vanilla before pouring it over fruit in the jars. These make an excellent winter dessert chilled.

A Group of Grape Possibilities

A SPICED grape butter and a quick grape jam are both unusual and should fire your imagination as to other grape possibilities. A grape catsup, and grapes with oranges in a rich conserve, and always grape jelly, are other alluring products. The jelly is surely and quickly made with the bottled fruit pectin. These recipes do not call for seeding the grapes, which means hours of time saved.

Quick Ripe Grape Jam

Simmer four and a half cups of prepared fruit (buy three pounds of grapes, stem and slip from skins) covered, for five minutes and seed by sieving. Grind the skins and add to the seeded pulp for flavor and color, as the best of the flavor is next the skin. Add half a cup of water and the grated rind of one orange and stir until it boils. Then cover and allow to simmer for half an hour. Measure seven cups of sugar (three pounds) into the fruit in a large kettle and bring quickly to a rolling boil over a hot fire. Allow to boil hard for one minute and stir it constantly throughout these operations. Remove from fire, stir in one-half cup of the commercial fruit pectin, pour quickly into sterilized jars and cover with paraffin while hot. Yields about 11 eight-ounce glasses, all on the shelf inside of an hour.

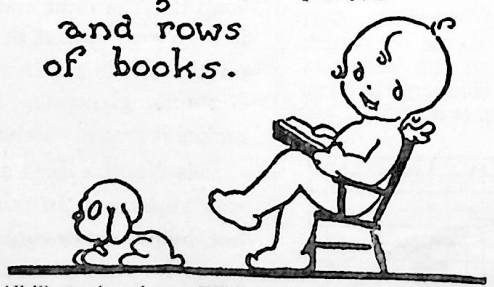
Spiced Grape Butter

Cook four pounds of washed, stemmed grapes, well mashed, with one stick of cinnamon, a quarter-inch of ginger root (may omit), ten cloves and ten whole allspice. When soft, put through a sieve and add to the spiced pulp one cup of vinegar and two and a half pounds of brown sugar. Cook slowly until very thick (a tablespoonful may be tested in refrigerator). Plums may be used in the same way.

PRETTY earthen pots and bowls or two small glasses in a gay box with a friendly card, will help out with your Christmas shopping as well as with your Sunday night suppers.

JOYS

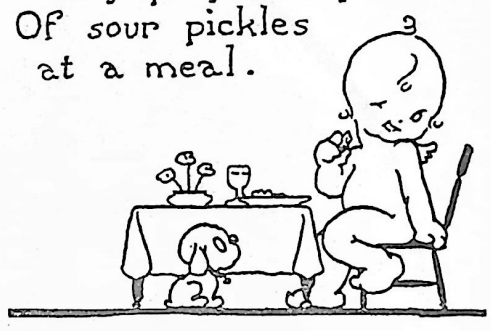
I love the little joys
of life —
The smell of rain,
the sound of brooks,
The taste of crispy
toast and jam,
The sight of rows
and rows
of books.



All illustrations from "THE COMPLETE CHEERFUL CHERUB" by Rebecca McCann
Courtesy of Covici Friede, Inc., New York City

PICKLES

Though life has bitter
little times
They're not a total
loss I feel
For mixed with joys
they play the part
Of sour pickles
at a meal.



PICKLES may be sweet and still carry a tang. Nothing is better than the sweet mustard pickles to go with roasts of meat, cold or hot, with the economic hash or with fish. Corn is good in relish mixtures and the green peppers lend themselves to this use. The following relish has a rich sauce and offers a variation on the oldtime piccalilli.

Green Tomato Relish with Sauce

2 quarts each of minced green tomatoes and vinegar
4 quarts minced cabbage
6 each of green peppers and medium onions, minced
½ cup each of brown sugar and mustard seed
3 tablespoons each of salt and celery seed
2 tablespoons each of allspice berries and whole cloves

Combine the minced vegetables and drain, add the spices and allow to simmer for thirty minutes. (If ginger is liked, two tablespoons may be used, but it is not necessary.) This makes six quarts and may be kept in a stone crock.

Sweet Mustard Pickle

1 quart each of large cucumbers, tiny gherkins, smallest white onions, very small green tomatoes and large green tomatoes
2 heads of cauliflower and eight green peppers

Slice the large green tomatoes and quarter the slices. Slice the large cucumbers and halve the small green tomatoes. Dice the seeded green peppers and separate the cauliflower into flowerettes.

Put all the vegetables except the cucumbers into a kettle and pour a gallon of scalded vinegar over them; allow to come to a boil and cook for one minute only.

Mix together one-half cup of salt, three cups of sugar, one-half pound of dry mustard, one and a half cups of flour and one ounce of turmeric, and moisten with a little cold vinegar reserved from amount given above.

Stir this slowly and carefully into the hot vegetables, add the cucumbers and again bring to a boil, stirring it lightly but steadily. Ladle while hot into sterilized jars and seal.

A Beet-Celery-Cabbage Relish

2 cups each of beets, celery and cabbage
1 cup each of onion and sweet red pepper
2 cups of vinegar
½ cup sugar
2 tablespoons salt
3 tablespoons mustard seed
1 tablespoon celery seed

Cook the whole, washed beets until they can be readily peeled. When skins are removed, cut into small dice. Chop all vegetables separately and then measure. Combine ingredients and simmer until the vegetables are tender (about half an hour). Pour into sterilized jars and seal hot.

Red Tomato Relish Uncooked

4 quarts red tomatoes
6 green peppers
4 onions
1 cup chopped cabbage
1 cup each salt and sugar
1 quart vinegar
2 teaspoons each of celery salt and red pepper
1 teaspoon each ground cloves, yellow and black mustard seed

Scald and peel the tomatoes, chop all ingredients finely, add seasonings and mix well. Add vinegar and pack in hot sterilized jars. If necessary, add more vinegar to cover. Seal tightly.

AND just to prove that nothing can escape getting into a pickle, occasionally, let us salt down some string beans. Nothing is better, to our mind. There are never enough of them in the mixed pickles. Here's to one hundred percent pickled string beans!

Pickled String Beans

Small, tender, stringless beans preferred. Snip off ends and remove strings if any. Soak twelve hours in brine to cover, made of one-quarter cup of salt to each quart of water. Drain, rinse and dry. Pack in sterilized jars, distributing through them a few mustard and celery seeds and a few bits of red chili pepper. For each quart jar prepare three cups of vinegar brought to a boil with one-half cup brown sugar and an inch of horseradish root. Fill jars packed with beans to overflowing with the hot, seasoned vinegar, and seal immediately.

Red Cabbage Pickle

This is a decorative relish for cold meats. To four quarts of chopped red cabbage add one quart of cauliflower divided into sprays but not broken. (The cauliflower will be colored pink.) Sprinkle with one-half cup salt, let stand 12 hours and drain. Bring two quarts of vinegar to a boil with one-half cup each of sugar, white mustard seed, and chopped onion. Add vegetables, bring to boil again and simmer gently for ten minutes. Store in hot, sterilized jars and seal.

AN uncooked pickle will appeal as work for a hot day. This is an old recipe that is distinctive.

Uncooked Cucumber Pickles

Cut a dozen six-inch cucumbers and four small onions into thin slices. Sprinkle with salt (about one-third cup) and let stand overnight. Drain and add one-half cup of olive or other salad oil to which a teaspoon of celery seed and one-half cup each of black and white mustard seed have been added. Mix well and pack in hot ste ilized jars. Cover with about one pint of vinegar. Seal. Let stand for at least a week before using.

Pickled Corn Combination

Score a dozen ears of corn and cut from cob, or grate. Add three pounds of minced cabbage, one-half cup minced red peppers (sweet or hot), one-half cup minced green peppers, and one cup sugar dissolved in about three cups of vinegar with two tablespoons salt and one-quarter tablespoon dry mustard. Cook gently for twenty minutes and seal in sterilized jars while hot. Vinegar must cover the mixture; add more, scalded, if it is necessary.

Simple Early Autumn Menus

Breakfast
Stewed pears
Heated, buttered shredded wheat
Bacon Raisin-bread toast
Coffee or tea or milk
Luncheon
Sardines and lemon
Cole-slaw with green peppers
Rye bread Tea
Dinner
Tomato soup
Cold corned beef Baked potatoes
Creamed onions String beans
Stewed plums Cookies

Breakfast
Orange juice
Scrambled eggs Biscuit
Coffee and milk
Luncheon
Open-faced toasted cheese sandwiches*
Lettuce and tomato salad
Ginger, chocolate or vanilla wafers
Tea
Dinner
Melon
Round steak rolls, stuffed*
Creamed potatoes Peas
Romaine with Russian dressing
Deep-dish apple pie

Breakfast
Grapefruit
Kippered herring Whole-wheat toast
Coffee Milk
Luncheon
Tomato soup
Peanut butter sandwiches
Lettuce salad with hard egg
Tea or milk
Dinner
Baked or broiled ham
Pineapple rings
Oldfashioned fried potatoes
Spinach Stewed corn
Peach pie

Breakfast
Baked or stewed apples
Kidney stew Biscuit
Coffee Milk
Luncheon
Macaroni and cheese
Whole-wheat bread and butter
Stewed plums Cookies
Tea
Dinner
Pea soup
Baked fish Creamed potatoes
Stewed tomatoes Beets
Cole-slaw salad, with peppers
Apple dumplings

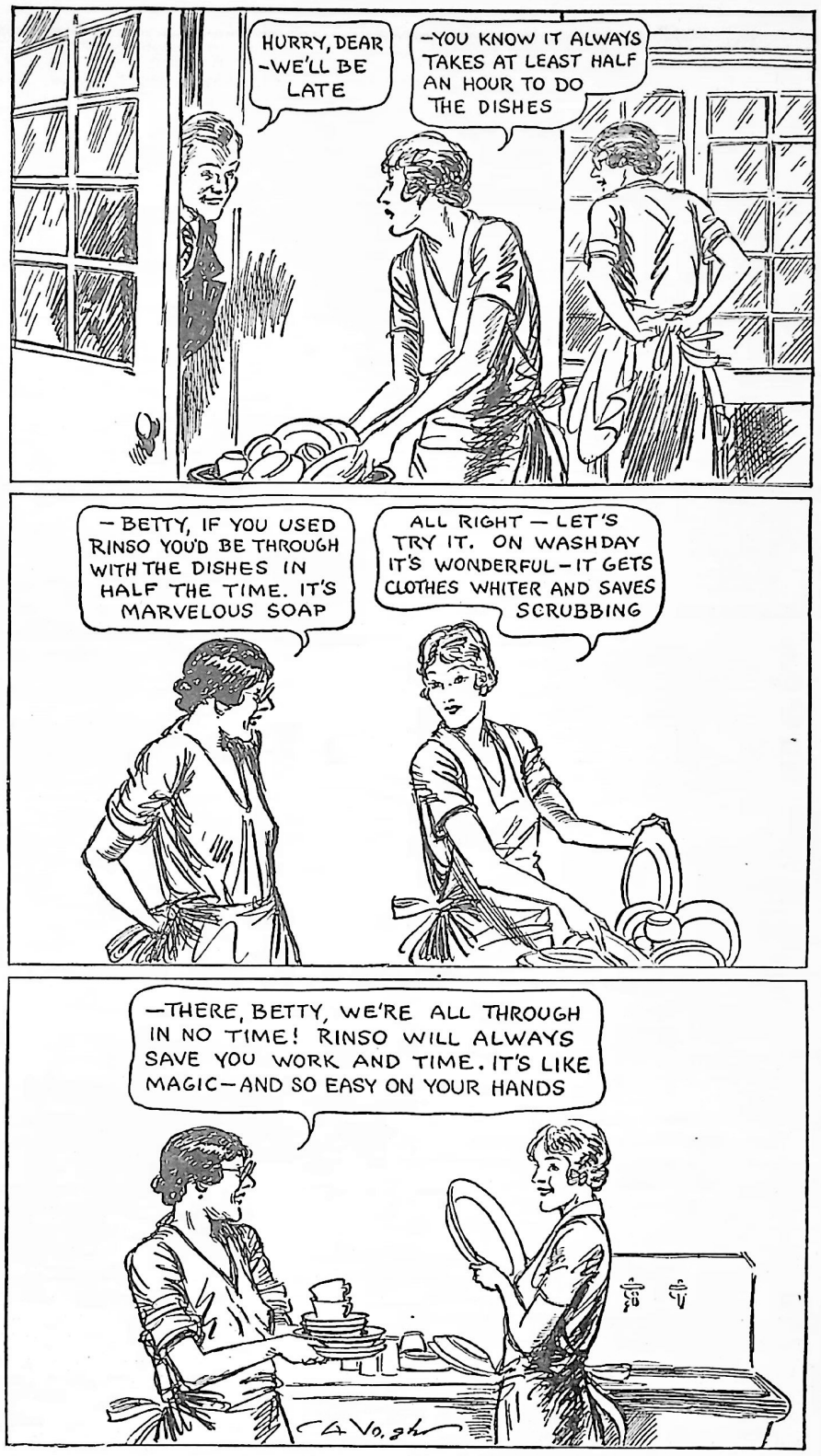
Breakfast
Orange juice
Wheatena and cream
Bacon Marmalade
Coffee
Luncheon
Tomatoes stewed with onion
Whole-wheat toast Peach tapioca
Tea
Dinner
Veal kidney chops
Hashed brown potatoes
Spinach Buttered carrots
Chopped salad with onion
Melon

Breakfast
Sliced peaches with corn or rice flakes
Bacon Corn bread
Coffee Milk
Luncheon
Omelet with minced ham
Stewed tomatoes Corn bread, reheated
Apple sauce Cookies
Dinner
Melon fruit-cup
Roast chicken Rice
Succotash Peas
Orange salad
Peach ice cream Sponge cakes
Coffee

Succulent Details of the Simple Menus

WE saw paper-thin slices of round steak being cut the other day at the butcher's and realized that they were going to be made into the like of "veal birds," only the cheap cut of the round was being used instead of veal cutlet. Salt and pepper these slices, beat still thinner, fill them with a savory dressing such as you use for the Sunday chicken, roll, fasten with a toothpick and quickly brown them in a little bacon fat

Concluded on page 15


HURRY, DEAR —WE'LL BE LATE
—YOU KNOW IT ALWAYS TAKES AT LEAST HALF AN HOUR TO DO THE DISHES
— BETTY, IF YOU USED RINSO YOU'D BE THROUGH WITH THE DISHES IN HALF THE TIME. IT'S MARVELOUS SOAP
ALL RIGHT — LET'S TRY IT. ON WASHDAY IT'S WONDERFUL — IT GETS CLOTHES WHITER AND SAVES SCRUBBING
—THERE, BETTY, WE'RE ALL THROUGH IN NO TIME! RINSO WILL ALWAYS SAVE YOU WORK AND TIME. IT'S LIKE MAGIC—AND SO EASY ON YOUR HANDS

Try these richer suds for whiter washes, without scrubbing

IT'S only the "set", old-fashioned women who still scrub the life out of clothes—who still ruin their complexions over steaming boilers—who still slave to get clothes bright and snowy. Nowadays the whole process of washday has been reduced to the simple ABC of soaking—rinsing—and hanging out to dry.

"Just by soaking, clothes come whiter than when I used to scrub them," writes Mrs. Ellen Strand of Minneapolis. "Rinso suds are the thickest I've ever seen—and how they last!" declares Mrs. W. O. Morse of Schenectady, New York.

Thousands of women tell us the same thing. Rinso gives thick, lasting suds—even in hardest water. It loosens the dirt. It whitens the clothes. You don't need to scrub or boil.

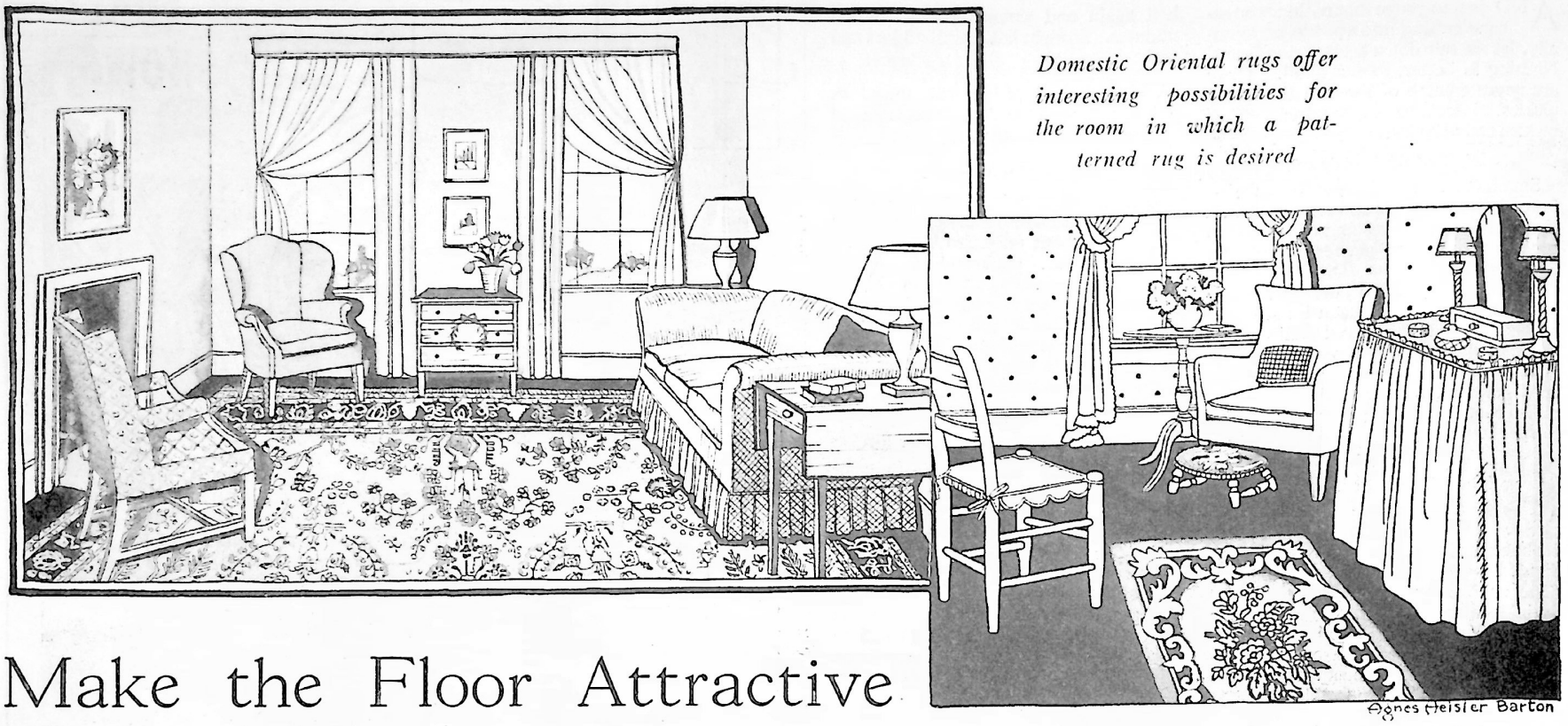
Great in tub or washer

Rinso is economical, too. Gives twice as much suds, cup for cup, as lightweight, puffed-up soaps. No bar soaps, chips or softeners needed. The makers of 40 famous washers endorse Rinso. Great for dishes and all cleaning. *So easy on the hands.*

A PRODUCT OF LEVER BROTHERS CO. CAMBRIDGE, MASS.

Millions use Rinso
in tub, washer and dishpan

2 sizes
most women buy the large package



Domestic Oriental rugs offer interesting possibilities for the room in which a patterned rug is desired

Small Axminster rugs in old New England designs are delightful for simple bedroom schemes

Make the Floor Attractive

The First of a New Series of Talks on Home Decoration

BY

AGNES HEISLER BARTON

THERE is no limit to the possibilities of the floor for putting charm, interest and color into a room. Gone are the days when the floor covering was casually chosen after the other furnishings had been selected — now it is decided upon *first* whenever possible so that the whole room may be pleasantly balanced and consistent throughout. The floor, together with the walls and ceiling, form the background or frame for the furniture. It is absurd to concentrate on walls, ceiling and windows, but to neglect the large area of the floor.

To Be Beautiful the Floor Must Be Practical

WHEN purchasing floor coverings for any room in the home, the amount of wear it will receive and the durability of the fabric are of prime importance. The shining, waxed surface of linoleum in the breakfast room of a home in which there are youngsters will give far more lasting satisfaction than a light-toned rug, no matter how charming it might be. Likewise, while light colors and less durable weaves in rugs may be perfectly appropriate for use in bedrooms, or in other rooms seldom used, they would not be wise choices in the living-rooms, where darker colors and stronger fabrics are demanded to withstand harder and more constant wear.

A good plan is to buy the best floor covering that can be afforded, as it receives the hardest wear of anything in the home. In woven floor coverings, the best grade of a less expensive weave is usually more satisfactory than a poorer grade of a more costly weave.

How to Use Patterned Floor Coverings

WHETHER to use a plain or a patterned floor covering is a frequent question. While this decision is not particularly difficult when an entirely new room is to be furnished, it becomes somewhat more complicated for most home-makers when a new rug or carpet is to be used with existing furnishings.

Certain principles concerning the use of pattern must be observed if the result is to be satisfactory. Only one strong and definite pattern should be used in a room. While the dominant design may be in the floor, in the walls, or in the draperies and upholstery, the other surfaces need not all be perfectly plain; but they should be subservient to the strong note and not compete for interest with the outstanding design. Too much pattern is confusing and anything but restful, although a great deal of charm and interest may be brought into a room by the use of several different patterns carefully chosen. The small, intricate patterns favored in domestic Oriental rugs fit easily into most living-rooms because other patterns may be used with them in upholstery or draperies. If your walls have a very fine, indistinct pattern, have no hesitancy in using a figured floor covering; on the other hand, if walls and upholstery are definitely patterned, a plain floor covering will be a better choice.

If the furniture is badly designed and cannot be replaced all at once, the floor covering can do much to soften and counteract the effect of its bad lines. How clearly every curve and contour of the furniture is shown up against a plain carpet! Have the rug as charming in color and engaging in pattern as possible. The walls, too, in a case of this kind, need not be perfectly plain. Many finely blended and textured effects go well with a figured rug.

The size of the pattern should fit the size of the room — large patterns for large rooms, small patterns for small rooms. A large room gains distinction and charm when a definitely patterned floor covering is used in it, while a small room would seem stuffy and crowded. A tiny figure in a large room is tiresome and without interest. Plain floor coverings increase the apparent size of a room.

When small rugs are used, be sure to have them serve some definite purpose. Place them parallel to the lines of a powder table, console, sofa or fireplace. Small rugs diagonally placed or scattered about meaninglessly give a confused and disorderly appearance to a room.

Color in Floor Coverings

AN interesting transformation in relation to color in floor coverings has taken place. The floor has completely emerged from the neutral tans, grays and taupes that were in favor for so long — an inevitable change when there has been such an interest and demand for strong, clear and vital color in other furnishings of the home.

Red is strongly favored, but not the raw red that is associated with the oldfashioned red and green carpets that preceded the vogue for neutral tones. The reds now are rich deep henna, rust, coppery rose and soft burnt orange. Then there are browns in deep, dark shades and golden tones. Raisin, plum and eggplant offer many delightful and unusual color-schemes. Green is also used in a range from jade to the light yellow greens. These colors are found mainly in the chenille and broadloom rugs and carpets which are excellent choices for living-rooms and dining-rooms.

Be sure to consider the amount of light that your room receives when deciding upon the color to be used on the floor, whether it be linoleum for the kitchen or a carpet for the living-room. The floor is such a large part of the background of the room that its color greatly influences the general appearance. Dark purples, blues, and other deep shades are depressing in a room that is not bright and sunny. Reserve them for the rooms with a great deal of sunshine. North rooms, or rooms in which the light is poor, need medium tones of more lively colors, such as the reds, greens and browns.

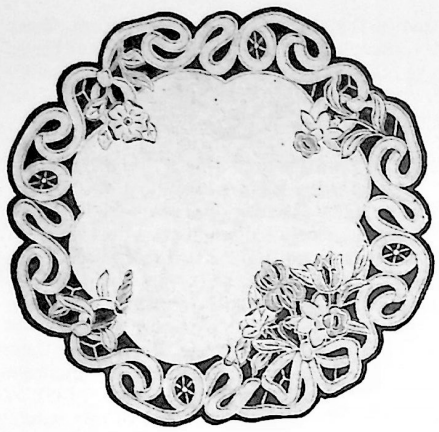
Usually, the most interesting color-schemes are those in which the floor color contrasts with that of the walls For instance, blue floor and peach colored walls in a bedroom; henna carpet and blue-green walls in a living-room; or green and black tiled floor in a primrose-yellow walled bathroom.

An extremely effective and simple way to build up a color-scheme is to start with the colors found in a good rug. The colors for the walls, draperies and accents for extra details may be chosen from it.

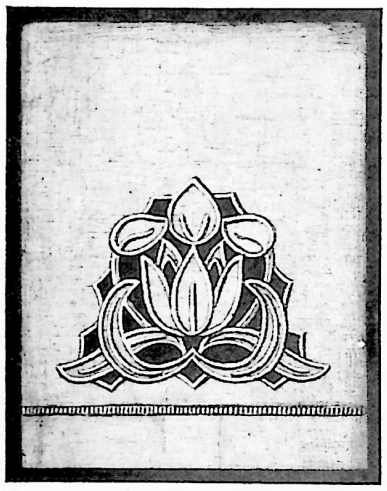
Good Floor Coverings within Reach of All

IT is not difficult now to find the appropriate floor covering for any room, or any style of furniture. Among the present day floor coverings are woven fabrics of wool, grass, fiber and linen, rubber tile, linoleum, cork, ceramic tile, slate, and various compositions.

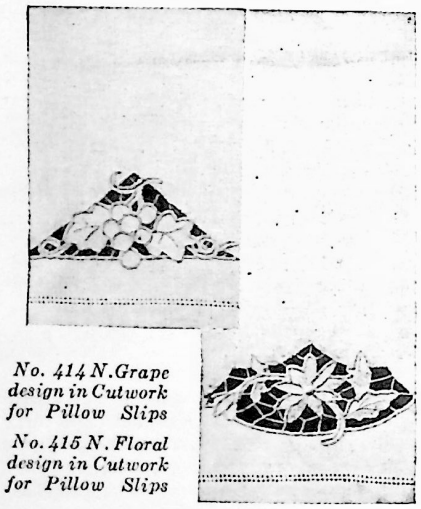
Modern technical improvements that were never dreamed of in other times bring floor coverings within the reach of all. Never before have such excellent patterns, durable weaves, and fine colors come within the range of the smaller budgets. Incredible as it seems to us, carpets were once possessed only by royalty, and then were used only as wall hangings. Queen Elizabeth of England first began to use a rug on the floor of her presence chamber. Many, many of the humbler colonial homes had sanded floors; undoubtedly, the desire to add a bit of color and comfort to a drab floor impelled some home-loving ancestress to make the first hooked rug, a decision that is still charmingly affecting the decoration of countless American homes.



No. 564N. Cutwork Centerpiece (18-by-18 inches.) Stamped on either ecru or cream linen (state your color choice), **35 cents.** Cream floss to embroider, 32 cents.



No. 565N. Tulip Design Towel. Stamped on 15-by-24-inch cream linen, **35 cents.** Floss to embroider, 16 cents.

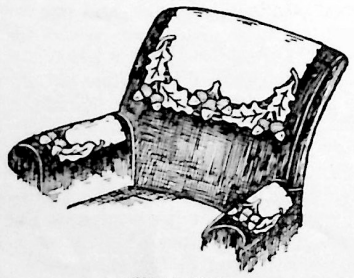


No. 414 N. Grape design in Cutwork for Pillow Slips

No. 415 N. Floral design in Cutwork for Pillow Slips

No. 414N. Pillow Slips. Design stamped on 2 yards of 42-inch tubing, with floss to embroider, **85 cents.**

No. 415N. Pillow Slips. Design stamped on 2 yards of 42-inch tubing, with floss to embroider, **85 cents.**



Chair-Set

The design for this rich-looking chair-set is stamped on a medium-weight evenly woven tan linen and is to be embroidered in shades of tan and brown.

No. 212N. Chair Back. Stamped on tan linen, size 15x18 inches, with color-diagram, **25 cents.** Floss to embroider, 10 cents.

No. 213N. Arm Rests. Design stamped on tan linen (two 9x13-inch pieces), with color-diagram, **25 cents.** Floss to embroider, 13 cents.

Send your orders to
NEEDLECRAFT MAGAZINE
Augusta, Maine

Concluded from page 13

HOUSE CLEANING

Your Body Is the House You Live in, Too

We clean our houses every day
And throw the useless things away,
But often let our minds for years
Get filled with foolish thoughts and fears.

The Can Opener Helps in House Cleaning Time

From "THE COMPLETE CHEERFUL CHERUB" by Rebecca McCann
Courtesy of Covici, Friede, Inc., New York City

in the spider. Add a little water, cover tightly and steam a short time in the oven or on top of the stove. The time depends on how quickly they are browned, thickness of meat and whether you like your meat rare or well done. Personally, if the meat is very thin and they are well browned and the stuffing is pre-cooked and put in hot, ten minutes' steaming would be enough for us. But then overdone meat is mere shoe leather to "yours truly"!

For the dressing, try out some minced bacon slowly so it does not burn, add the bread crumbs seasoned with minced onion and poultry dressing, mix well, adding more fat or a little water or milk if too dry. You will have a delicious morsel to go with creamed corn or succotash and a tomato and lettuce salad. Some of our new made pickles would go well, and possibly hot corn bread. Try a deep-dish apple pie for dessert.

THE open-faced cheese sandwiches are easily made by toasting bread on one side, covering untoasted side with a thin slice of cheese seasoned with worcestershire or mixed mustard, and just melting under the broiler. The cheese may be chopped, mashed and mixed with the seasoning to spread, but it takes more time. Serve two slices open-faced with a spoonful of pickle, flank it with a simple green or slaw salad and tea or ginger ale, and luncheon is served. We often do this for supper and they are better and more easily digested than the fried cheese dreams which may cause nightmares!

Stewed plums and pears and apples agree with some folks better than raw fruits and are healthful, and easy for breakfast with dry cereal or for dessert with one of the many wafers or fancy crackers that come in boxes these days in great variety.

Two green vegetables and a salad and some raw fruit are needed every day to keep the family well, not all at every meal, but all during the day. The good old chopped cabbage, varied in many ways, tomatoes, canned or fresh or in juice; baked potatoes, milk, carrots, especially raw or grated; lettuce, beet tops, spinach or other green leaves, are essentials in cheap form. Be sure to keep ringing the changes on them to save health and wealth at the same time.

All of these suggestions are made with an eye to quick cooking and easy serving for house cleaning time, and economy is not forgotten. (See menus on page 13.)

Soothing Syrup in the Tea Cup

HAVE you heard that the men-folk are drinking more tea? Maybe they learned it in the front line trenches with their English allies. Anyway, they stop work in England for tea everywhere, from banks down, and the British Empire seems to have been getting along pretty well for hundreds of years and is still going strong despite its full share of the world's troubles. Tea for breakfast is a thought too, if coffee disagrees.

Try "bucking up on tea"; it's comforting. It is the heavier, black tea that comes from India that the men like, and it is the most flavorful if you use milk (not cream, ever; your English friends will drop you if you put cream in the tea, or fail to pre-heat the teapot, or let it stand on the grounds more than three minutes). This Ceylon or India tea also stands up well under dilution with ice for the summer beverages. For a more delicate brew, the China or Japan orange pekoe is the thing. These expert tea drinkers find that thin bread and butter or toasted muffins is the favorite accompaniment rather than heavy cakes or sandwiches.

YOU really last longer and do more in the end if you take time to relax and rest instead of pushing on with clenched teeth until you are exhausted. Remember this in house cleaning time, when things are just too much (see the cheerful cherub "in a jam"). Desert it for the matinee, or, as my jolly father used to say, "When I have so much to do I don't know what to do first, I go fishing." That doesn't mean that you desert the job; oh, no — you just stop to draw a deep breath and sneak up behind the difficulty and take it by surprise, instead of tugging at a hard knot and getting it tighter and tighter, while you get madder and madder!

YOU will be a better hostess at the family dinner table if you have had an oasis of rest at the zero hour of the afternoon. It may sound impracticable but it isn't; have it in a bright kitchen, or on the porch, or in the living- or dining-room on a tray — but have it. Especially if you haven't time to do it; then is the time to be a cheerful cherub and relax over a cup of tea.

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"No, I Won't Pose!"

The Church, and a Woman of Cilipe

Photos by Stanley Grant
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Costume Hunting in Dalmatia

BY FLORENCE YODER WILSON

Dear Editor:

And did you see many peasant costumes with any beautiful handwork on them?

Now at last I have time to answer that question, for I have been conscious of the fact that you were hurling it at me by wireless for some time. Directly, the answer is yes, but the added phrase, coined after many days of strenuous effort on the part of your own private scout is, and how! Yes, and how, even in this far off, tucked away corner of the Balkans, Dubrovnik in Yugoslavia.

For tracking the native costume to its lair, in these days when every country in the world is striving with might and main to become modernized, is quite a stunt. Remember that I had every aid, too, camera, car, guides, all at my command. I can liken hunting peasants in costume to nothing so much as bird hunting with opera glasses.

SOMETIMES, right out in the open, you may see a promising-looking bird as you fly past in a motor car, but you may not have your glasses nor time to stop. Again, you travel to secluded spots, at dawn, with your glasses, and wait, but only a few chickens come to peck at your feet. But then again, the time comes when you fall into luck. You find the spot, you wait in patience with all of your paraphernalia, and then lo! the bird appears.

All of this happened to me. The birds are the peasants, the glasses are the camera, and the methods of finding them exactly similar. You might say that I could at least speak to the peasants. My dear, I'd rather try to speak to the birds. The peasants I saw spoke their version of Croatian, which sounds exactly as if s, z, t, x, q, y and c had been put into a hat, well shaken and then told to go out and play with the rest of the alphabet just as they pleased. But they did understand a bill of small denomination in their own money, waved gently under their noses.

Ragusa-Dubrovnik

We left the "Saturnia" at Trieste, disembarking our big car without mishap, and started our long trip down the Dalmation coast, which, so Louis Kraja, my Ragusa friend tells me, begins, strictly speaking, just below Zara, and extends past Ragusa, including little more than the strip of mountainous land, much like the coast of Maine, which borders on the Adriatic sea. Landward, great mountains, majestic and strangely beautiful at a distance, beckoned us to brave their high passes.

Save for the towns, it is a wild and lonely country, a mass of broken rock, strewn in mountainous piles, haunted only by herds of goats and their patient shepherds and shepherdesses. Where the land falls down in precipitous cliffs to the sea, or where it forms deep wells between the hills, the peasants have made gallant attempts at reclaiming the land, wresting small patches from the rock pile, and planting their vineyards, and scant crops.

But for miles along the crushed rock roads (safe indeed but death to tires) we saw little near by but rock with scant thorn bushes and tiny patches of grass growing bravely in the crevasses. Meantime I looked in vain for anything that might look like a costume. We met donkeys, men, women in nondescript clothing, and ragged children.

WE had whirled along the seemingly deserted roads for hours before I realized that the dots on the hillsides were human beings, and it was longer still before I saw one of them at close range. But at last my persistence was rewarded. By the roadside a woman stood poised, her mouth open in amazement and delight. Tucked under her left arm was her supply of wool, wound round a stick, and in the right hand, still whirling from the last spin she had given it, was the spindle. She wore a white head-dress and although her costume was incomplete, I had time to notice the embroidery on the bottom of her apron, and her heavy, long black coat. For it was bitter cold up in those hills. On one pass we found a deep snowdrift melting, and there was just room enough for the car to get through.

After that we saw many women spinning, knitting, or embroidering as they watched the goats, or drove their patient burros along with their heavy loads of grass. What a screaming and scattering of goats, and children, and laughing women there were when we hove in sight! After the first wild scramble they settled down instantly, however, like spent shot, and as we passed we stared at one another with equal amazement, curiosity, and admiration. The children thought we were royalty and saluted. The grown men, not quite so sure, doffed their caps, or rushed to their burros with a frenzy of solicitude which frightened the animals almost to death. Left to themselves they moved patiently just out of our reach. The burros, I mean.

ASIDE from a few little pill-box hats of orange, on the men, which changed to red as we neared Ragusa, baggy trousers, and a hint at a costume on some of the women, now and then, we saw nothing worth recording. Outside of Split, however we saw an occasional heavy woven woolen apron of brilliant hue worn by the women. All wore shoes of coarse hide, topped with strong reed thongs. Alas that I did not stop and watch some of these women at their work. For I found later in Ragusa that they did beautiful embroidery, rare of its kind, and that the decorated wooden boards on which they hold their wool were really works of art.

We were saving our efforts for Ragusa and outlying towns, nor were we disappointed. Ragusa itself did not yield so much, although one of our party rising surreptitiously, early one morning went to the market place where she claimed she saw wonderful sights.

A town called Trebinje, we were told, was interesting on market day, so to Trebinje we went. Passing through a rich valley, truly gracious in such a land, we climbed at once into the barren hills. There is little use trying to describe these rock mountains, they are past belief. But forget-me-nots, asphodel, yellow broom, and roses grow wild there to keep one's heart from really breaking.

TREBINJE we found to be a fairly small town, on a flat plain, bitter cold, they told us, in winter, and ghastly hot in summer. In a big square shaded by sycamore trees, the peasants were already gathered around a fountain. Here and there were long tables where the foodstuffs were for sale. For the most part the women wore dresses and shawls of nondescript character but here and there was a fine type of peasant woman, tall, brown faced, her pill-box hat covered with its white veil and her long heavy black woolen coat edged with gold braid and decorated with tassels. Her woolen apron too was embroidered at the bottom, and her vestee had a gold frog on it.

We tried to get one of the best ones to pose for us, but it was impossible, so we resorted to subterfuge. The guide, who spoke their native tongue, pleaded with the girl whose picture is shown, and while she refused, alas, we caught her.

ONLY a few years ago these peasants were well dressed, but times are fearfully hard now, and their poverty is great. The market itself was depressing, showing only a few milk curds pressed into cakes, potatoes, lettuce, eggs, a few sad looking hens and cocks, radishes, onions, and a few oranges. Very little of these things, too. Occasionally we passed a Turkish lady swathed in white, her face hidden by a small black veil. Trebinje was once under Turkish rule, and has a mosque there now. An old woman proudly wearing her native costume, with a great heart-shaped buckle at her waist, and two rows of silver buttons down the sides of her vest, posed for her picture, but it was a failure.

Cilipe was a different story. Quite a fine old church, with a wide porch and good balustrade faced on a square planted with locusts in full bloom. The car was immediately surrounded by small boys in baggy trousers, black fezes, and white shirts. Vests were worn, but no coats. They immediately began to laugh and point at the car, I soon discovered that it was not the occupants but the car itself which made them laugh so hard. They saw their funny fat little selves, distorted in the shiny sides and it was too much for them, Sunday or no Sunday.

Slowly women began to come up the stony path to the church. Old and young they were all in costume, the married women with big white head-dresses which completely covered their pill-box hats, the unmarried girls with half the hat covered, and the little girls, with no white on at all, just the round hat set on their pigtailed-heads.

Almost all of the women wore aprons of heavy white hand-woven linen, with bands of many colored, geometri-

Concluded on page 22

NEEDLECRAFTERS' OWN PAGE

Concluded from page 10

4. Edge (like 2d row to *); knit 1, over, knit 1) twice, starting the raised pattern; edge (like 2d row from **).
5. Knit 3, purl 3, knit 3.
6. Edge; knit 2, over, knit 3, over, knit 2; edge.
7. Knit 4, purl 5, knit 4.
8. Edge; knit 3, over, knit 5, over, knit 3; edge.
9. Knit 5, purl 7, knit 5.
10. Edge; knit 15; edge.
11. Knit 6, purl 7, knit 6.
12. Edge; knit 5, narrow at the back, knit 3, narrow, knit 5; edge. To narrow at the back simply put the needle through the back of 2 stitches, instead of the front; this method makes them lie more flatly and form a regular chain; hence its use in narrowing off the leaf or knob.
13. Knit 7, purl 5, knit 7.
14. Edge; knit 6, narrow, knit 1, narrow, knit 6; edge.
15. Knit 8, purl 3, knit 8.
16. Edge; knit 7, knit 3 together, knit 7; edge. This row closes the first leaf.
17. Knit plain (19 stitches).
18. Edge; knit 3, over, knit 1, over, knit 9, over, knit 1, over, knit 3; edge. This begins the row of two leaves, with 9 stitches between.
19. Knit 5, purl 3, knit 9, purl 3, knit 5.
20. Edge; knit 4, over, knit 3, over, * knit 9, reverse; (that is, work back from * to beginning of row).
21. Knit 6, purl 5, knit 9, purl 5, knit 6.
22. Edge; knit 5, over, knit 5, over, * knit 9, reverse.
23. Knit 7, purl 7, knit 9, purl 7, knit 7.
24. Edge; knit 35; edge.
25. Knit 8, purl 7, knit 9, purl 7, knit 8.
26. Edge; knit 7, narrow, knit 3, narrow, * knit 9, reverse.
27. Knit 9, (purl 5, knit 9) twice.
28. Edge; knit 8, narrow, knit 1, narrow, * knit 9, reverse.
29. Knit 10, purl 3, knit 9, purl 3, knit 10.
30. Edge; (knit 9, knit 3 together, closing the leaf) twice, knit 9; edge.
31. Knit plain (33 stitches).
32. Edge; knit 5, over, knit 1, over, knit 9, over, * knit 1, reverse. This begins the row of three raised patterns.
33. Knit 7, purl 3, knit 9, * purl 3, reverse.
34. Edge; knit 6, over, knit 3, over, knit 9, over, * knit 3, reverse.
35. Knit 8, purl 5, knit 9, * purl 5, reverse.
36. Edge; knit 7, over, knit 5, over, knit 9, over, * knit 5, reverse.
37. Knit 9, (purl 7, knit 9) 3 times.
38. Edge; knit 55; edge.
39. Knit 10, purl 7, knit 9, * purl 7, reverse.
40. Edge; knit 9, narrow, knit 3, narrow, knit 9, narrow, * knit 3, reverse.
41. Knit 11, purl 5, knit 9, * purl 5, reverse.
42. Edge; knit 10, narrow, knit 1, narrow, knit 9, narrow, * knit 1, reverse.
43. Knit 12, purl 3, knit 9, * purl 3, reverse.
44. Edge; knit 11, knit 3 together, knit 9, * knit 3 together, reverse.
45. Knit plain.

Another row of the leaves may be made, if a larger square is wanted, or finer material is used for the knitting. Work exactly as directed, the second and third of the four leaves coming each side of the center leaf of preceding row. To finish the square:

46. Edge (of slip and bind, to form the decrease of each row); over, narrow to the end of the row, ending with knit 3 together for the last narrow.
47. Edge; purl all the stitches.
48. Edge; knit all plain.
49. Edge; purl all.
50. Edge; over, narrow to end of row.
51. Edge; knit across.
52. Edge; purl across.
53. Edge; knit across.

Repeat these eight rows five times more and finish off the square with plain knitting and purling, narrowing each row as before, until the last stitch is bound off.

The square as illustrated is one-quarter of the block. Join four of the squares with the leaf sections to the center and the openwork sections on the outer corners. Then join block to block in strips, and join the strips to form the entire counterpane.

FOR THE MATCHING BORDER: Cast on 16 stitches and knit across once plain.

1. Edge (of over, knit 1, narrow, over); knit 9, * narrow, over, knit 2.
2. Purl 4, knit remaining stitches plain. As all even rows are like this they need not be mentioned.
3. Edge; knit 11, * over, narrow, knit 1.
5. Edge; knit 5, make a knob as follows: Knit 1, purl 1, and knit 1 in next stitch, thus making 3 stitches of 1, turn, over, bringing the thread from back to front, purl 3, turn, over, knit 4, turn, purl 5, turn, narrow, knit 1, narrow, turn, purl 3, turn, slip 1, narrow, pass the slipped stitch over, * then continue the row with knit 5, finish like the 1st row (from *).
7. Edge; knit 13, finish like 3rd row (from *).
9. Edge; knit 13, finish like 1st row.
11. Like 5th row to *, knit 9, finish like 3rd row.
13. Edge; knit 15, finish like 1st row.
15. Edge; knit 17, finish like 3rd row.
17. Like 5th row to *, knit 11, finish like 1st. This row gives the width of lace at the point, which begins in the 19th row to decrease, the even rows running along just as directed.
19. Edge (of over, narrow twice, over, narrow); knit 16, finish like 3rd.
21. Edge (like 19th row from now on); knit 16, finish like 3rd.
23. Edge; knit 4, 1 knob, knit 9, finish like 3rd.
25. Edge; knit 12, finish like 1st.
27. Edge; knit 12, finish like 3rd.
29. Edge; knit 4, 1 knob, knit 5, finish like 1st.
31. Edge; knit 10, finish like 3rd.
33. Edge; knit 8, finish like 1st.
35. Edge; knit 4, 1 knob, knit 3, finish like 3rd.
36. Purl 4, knit 12.

Repeat from the 1st to the required length.

Torchon Lace, with Corner

BY ROSE LAWSON

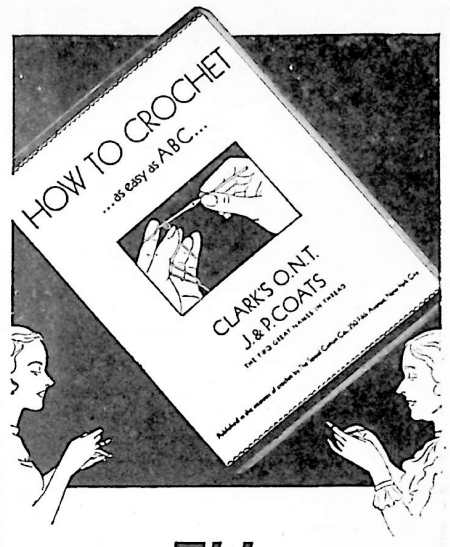
(Illustration on page 10)

MAKE a chain of 40 stitches.

1. A tr in 5th st from hook, (ch 5, miss 3, d c in next) twice, ch 5, miss 3, tr in next, (ch 1, miss 1, tr in next, forming a half space) 3 times, ch 5, miss 5, tr in next, 5 h-sp.
2. Ch 6, miss 4 of ch, tr in next, 4 h-sp, ch 5, miss 5, 1 tr, * 6 h-sp, (ch 5, d c over 5 ch) twice, ch 3, tr in tr, 1 h-sp.
3. Ch 4, tr in tr, ch 5, d c over 5 ch, ch 5, tr over next 5 ch, 3 h-sp, *, (ch 5, miss 5, 1 tr, 3 h-sp) twice, (ch 1, d tr in same st with last) twice, to widen 2 h-sp.
4. Like 2nd to *; 3 h-sp, ch 5, d c over 5 ch, ch 5, miss 5, 1 tr *, 3 h-sp, ch 5, d c over 5 ch, ch 3, tr in tr, 1 h-sp.
5. Ch 4, tr in tr, ch 5, tr over 5 ch, 3 h-sp, ch 5, * d c over 5 ch, ch 1, d c over next 5 ch; like 3rd row from *.
6. Sl-st over 2 h-sp, ch 4, miss 1, 1 tr, 4 more h-sp, ch 5, miss 5, 1 tr *, 3 h-sp, ch 5, d c in 1 ch, ch 5, tr over 5 ch; like 4th from 2nd *.
7. Ch 4, tr in tr, ch 5, d c over 5 ch, ch 5, miss 5, 1 tr, 3 h-sp, * (ch 5, tr over next 5 ch, 3 h-sp) twice, 2 more h-sp.
8. Like 6th row to *, 6 h-sp, and finish like 2nd row.
9. Ch 4, tr in tr, (ch 5, d c over 5 ch) twice, ch 5, miss 5, 1 tr, 3 h-sp, ch 5, tr over 5 ch, 5 h-sp.
10. Like 2nd to *; ch 5, miss 5, 1 tr, 3 h-sp, and finish like 2nd.
11. Like 3rd to *; ch 5, tr in tr, and 2 tr over ch each side, ch 5, miss 5, 5 h-sp as at the end of 3rd row.
12. Five h-sp, as in the 2nd row, ch 5, 5 tr over 5 tr and 2 tr over ch each side, ch 5, miss 5, 1 tr, * finish like 4th row from 2nd *.
13. Like 5th to *, 2 tr over next 5 ch, and 2 tr in 2 tr, ch 5, miss 5 tr, 4 tr (last 2 on ch), ch 5, 5 h-sp, as at end of 5th row.
14. Like 6th to *; 8 more tr, ch 5, miss 5, 1 tr, * like 4th from 2nd *.
15. Like 7th to *; ch 5, miss 2 of 9 tr, 5 tr in 5 tr, ch 5, tr over 5 ch, 5 h-sp.
16. Like 6th to *, the tr in 3rd of 5 tr; * finish like 10th from *.
17. Same as 9th row. Now repeat the straight lace from the 2nd row to length desired.

TO turn the corner, work through the 9th row of the straight lace, and then as follows:

18. Like 10th through 3 h-sp; ch 5, d c over 5 ch, ch 3, tr over next ch, turn.
19. Ch 3, tr over ch, 3 h-sp; repeat 11th from *.
20. Like 12th to *; 1 h-sp, ch 1, tr in first of 3 ch, turn.
21. Ch 3; like 13th from *.
22. Like 6th to *; 8 more tr, d tr over ch, turn.
23. Ch 4, miss 2 of 9 tr, and finish like 15th row.
24. Like 16th to *; d tr over ch, turn.
25. Ch 4, 5 h-sp.
26. Sl-st over 2 h-sp, ch 4, miss 1, 1 tr, 2 more h-sp, ch 10, tr in 6th st from hook, (ch 1, miss 1, tr in next) twice, and join into 4 ch of 25th row. This row completes one-half the corner and makes the 1st row of the second half.
27. Sl-st on d tr, ch 2, 5 h-sp, widening the last 2 as at end of 3rd row.
28. Like 2nd to *; ch 3, join at d tr, sl-st up ch, turn.
29. Ch 3, 5 tr (that is, tr in tr and 2 tr over ch each side), ch 5, 5 h-sp, increasing as at end of 3rd.
30. Like 2nd row through ch 5, miss 5, 5 tr over 5 tr and 2 tr over ch each side, ch 3, join, sl-st on ch, and turn.
31. Ch 3, 2 tr over next ch, and finish like 13th from *.
32. Like 14th to *; 1 h-sp, ch 2, join, sl-st up ch, and turn.
33. Ch 3, tr over ch, 3 h-sp; like 15th from *.
34. Like 16th through first repeat of ch 5, d c over 5 ch; then ch 5, d c to join, sl-st to edge.
35. Ch 4, miss 1, tr in next, (ch 5, d c over 5 ch) twice, and continue from this point in the 1st row, making the required length of straight lace beyond the corner.



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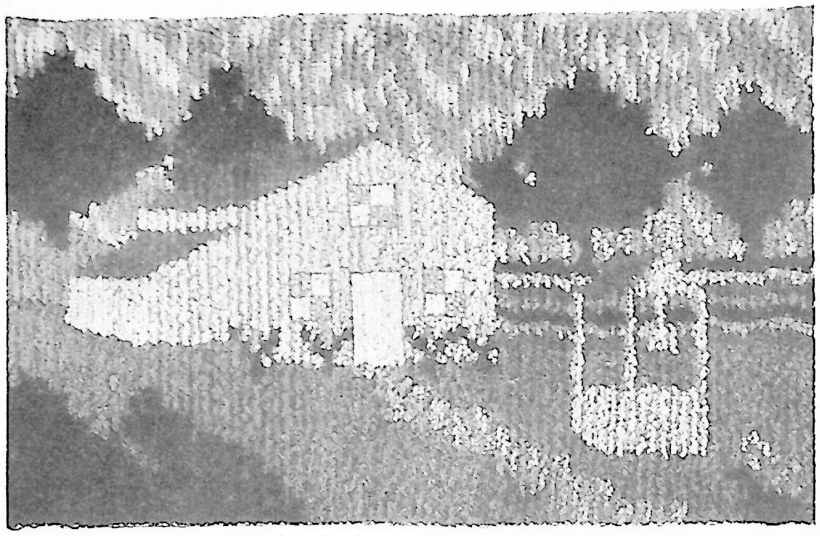


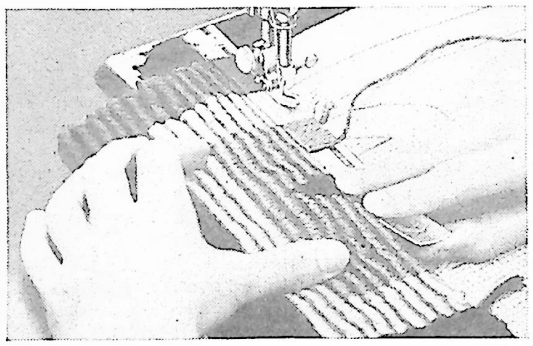
No. 32 - 10 - 21. "Wee House" Rug

Make Your New Rugs This New Way

On Your Sewing Machine

WE learn many things from Europe. To those old countries across the sea goes much of the credit for our most beautiful needlework.

Now they have given us an entirely new and ingenious device to use with your sewing machine. By the aid of this craft guide, as it is called, rugs as lovely as those shown here are developed. The effect is the same as hooked rugs, but the method is much more simple and expeditious. This same craft guide is the tool that makes possible Scottie pillows, fringes for curtains and stools and bed covers, angora trimming for wraps, scarfs, berets, and other smart articles of wear.



The craft guide is illustrated in use above. It is wound with yarn and slipped along as you do row after row of work on the machine. The winding is done as you slip the guide so that endless possibilities of color are achieved.

Intricate or simple designs flower as though by magic. When the work is done, you clip or shear the top to give the effect you desire, and, presto! you have a rug, a stool cover, a pillow top, a dress trimming that would, by old methods, have taken you hours and hours to create.

TAKE the lovely small-house design illustrated here, the house itself is pale yellow; the roof, a dark, rich red; the door, white; the windows, white and orange. The lawn is a soft, lively green, the foliage is a darker green, and geranium-colored flowers bloom in the yard. The well matches the house, and the bucket is orange to match the window-pane trimming. The flower garden back of the well introduces several gay and charming colors. The clouds are pale blue and white, as a real sunshiny sky should be. The walk from the house is a violet gray; the chimney is a geranium color.

Do you see the colors as lovely as I do? To get a better vision of them, read the description over again. The thought of these colors alone makes you want the rug.

The design itself is so effective that you can use the rug in any well planned room in the house; and, if you are planning a wedding or a Christmas gift of real significance, consider this "Wee House" rug, because it is lovelier, I assure you, than mere words can possibly picture.

I know it looks like a real artist's job. An artist did make the design, and selected the colors — each one exactly right for its little or big spot. If you can sew a straight seam on your machine, you can make a rug as beautiful as the "Wee House" shown here. And if you should think that the design is too lovely for the floor, you can use a yarn lighter in weight than the rug yarn, and make a valuable and exquisite wall hanging.

No. 32 - 10 - 22
Scottie Cushion

IF a rug seems too ambitious for a beginner, why not make a Scottie pillow? These pillows are new as new.

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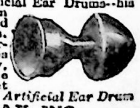

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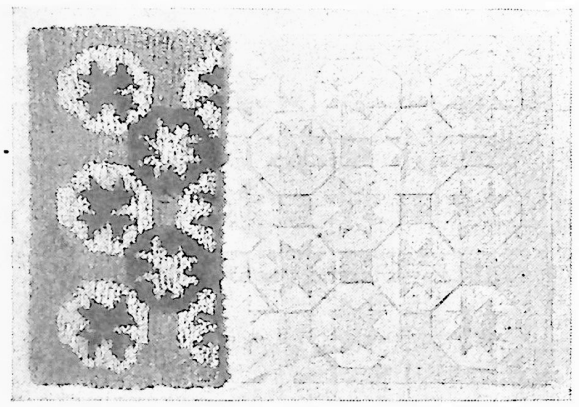
You make them on a foundation as you would a rug, cut out front and back, sew them together, and stuff. When finished, you have a cushion three inches thick that is ideal for back of the driver in the car, or for the backs of little folks when they ride, or for a couch corner or in a play room.

Some women say that they plan to make the Scottie cushions to sell for Christmas; others are planning several to use as gifts. No matter — for grown-ups or children they are ideal, and so easy to do — just row beside row of yarn, with a dot for an eye, and a cream colored line to indicate the feet. Then the whole Scottie is clipped as you desire. Some of the shops are showing such dogs with a chain fastened to the collar, to be in turn fastened to the car; but chain or no, most women are carrying their Scotties right along with them as they shop.

THE Early American rug is another Needlecraft design that is easy to do and effective as can be when finished. The colors in this are a light mauve-brown, with dull orange, brown, and tan — a really smart combination, yet neutral enough to fit into a living-room having a blue, green, brown, tan, or taupe rug. It is equally nice for a bedroom rug, especially with furniture in Early American feeling.



No. 32 - 10 - 23. Rug in Early American Design

I HAVE taken all my space to tell of rugs, when there are so many, many other things that you can do with this intriguing craft. Suppose you need some fringe of just the color to match some draperies you are making; or maybe you have an overstuffed armchair, the edges of which you want to dress up with braid or fringe; maybe a foot-stool needs a fresh trim around the edge. Learn this new sewing machine craft, and make any of these things exactly as you want them, and in double quick time.

Nor must you forget the fashion significance of this craft. A great many new wool frocks will have shoulder capes that could admirably use an edge trim. Even leg o' mutton cape sleeves can be trimmed with a looped or clipped angora fringe such as this new craft can effect. Berets, scarfs — any number of things — can be made inexpensively and smartly and quickly with this new sewing device.

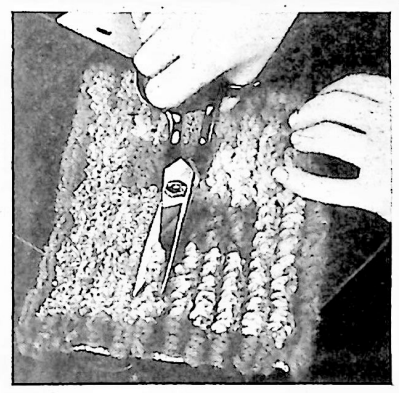
EVENLY-torn rags dyed in bright colors, old silk stockings evenly cut — these make admirable craft guide materials. The guide allows a close, smooth winding, and the stitching holds securely so that the effect is decidedly good.

Some workers line their rugs with sateen; others simply trim the burlap away to within two to three inches of the worked edge, fold the corners in neatly, and bind the edge with bias binding; then, with a coarse six-cord thread, they whip the edge back on the body of the burlap.

For Your Open Fire

HERE is a formula for making "Yule logs"; I prepared them myself last season, and enjoyed seeing them burn in the fireplace, as well as passing some on to my friends. For mine I used magazines, but presume newspapers would do as well; the rolls must not be tied too tightly in either case, however, as the paper swells when wet, and would burst the binding-strings: The brightest, gaudiest cover pictures are taken from magazines as well as the colored funny pictures. These are slipped in between the leaves of another magazine, which thus affords a sort of holder for the loose pages. When you have collected a sufficient number to form a roll about three inches in diameter, tie with heavy twine. Prepare a solution of one pint of bluestone and five pints of coarse salt, being sure that both are well dissolved. To do this put the bluestone in cheese-cloth over a container and pour on boiling water until dissolved, repeating the same process with the salt. To hold the solution use any wooden receptacle of required size that is not bound with wire, filling it about three-fourths full; place the rolls in this, letting them remain for three weeks, and turning them when half this time has elapsed, then take out and place in some sunny room where they will be absolutely dry until wanted at Christmas. — *Carrie F. Macken, Canada.*

SATISFACTORY "logs" for open fireplaces are made by rolling newspapers to desired size, pasting the edges of outer layers to hold, or binding with wire, as preferred. These are used by several friends of mine and are safe and practical. Others have soaked the logs in waste-oil from automobiles, which can be obtained at filling stations for a small sum. When you have the oil changed in your car, ask the garage man to save the old oil for you. These do not have to dry for any length of time, burn with "natural" flame and give good heat. Both methods are "tried and true." — *N. E. B., Maine.*



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Needlecraft has created several special designs for Singercraft. See page 18

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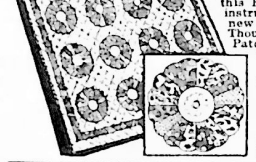

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Concluded from page 6

body and outside of the feet, and the third the underbody, inserted between the other two like a gusset. To this section are attached the inside feet sections. Yellow gingham provides the foundation material. To this is applied a jacket and bonnet of yellow calico patterned in red and black, and bill and feet sections of orange.

After each side is finished and pressed and the inside feet sections stitched to the sides of the underbody, the three parts are stitched together, leaving an opening along the center back as well as at the bottom of each foot. Turn through the back opening, which is later used for stuffing.

Next cut two pieces of cardboard, insert in feet openings, baste edges of feet and bottoms flat together with cut edges outside and notch markings matching, and bind with orange bias-fold on the machine. Cardboards should be cut to fit inside the binding where they will not interfere with the stitching.

To stuff, use kapok or cotton waste, insert through back opening and poke in place with a long pliable celluloid knitting needle or crochet hook until every part is filled solid. Then close back seam as invisibly as possible.

Wings are made of sections of yellow gingham seamed, turned and pressed, then attached to each side of the stuffed body at the points indicated and folded over and caught down to conceal the stitches. To finish the embroidered bonnet ties, work a small satin-stitch dot over the seam to connect the loops.

THE child old enough to have acquired the dignity of a special rod in the family bath room will delight in having towels decorated in a manner which makes them all his own, and so one young duckling has been silhouetted in yellow and orange against a background darned with Copen blue under the overshot threads of the huck weave and the edges of the panel outlined in self color. Three threads of stranded floss are used for both outlining and darning. Ends are finished with three-quarter inch hems topped with three rows of six run-in threads — yellow, blue and orange from top to bottom.

AND then for the crib bed there are a sheet and pillow slip bearing groups of ducklings simply outlined in either pink or blue with three threads of stranded floss — a needlework touch which even the busiest mother can find time to do and so convert a prosaic necessity into a gift offering which will appeal to the imagination of the child.

Concluded from page 7

The body of this apron consists of five parts — top, applied yoke, bottom and two pocket facings. Two of the five points along the top of the bottom section turn over to form pocket flaps and are faced with plain material which continues to form the inside of the pocket fronts. To make, turn in edges of both materials and stitch pocket flaps on plain side, so that when turned down, stitching will appear to be continuous with that which joins top and bottom apron sections, when applied over one another. Baste sides of pocket facings flat against print, turn up bottom to finish on a line with bottom of upper portion.

Baste the two parts together, with edges of overlapping portions turned under so that they are concealed, and machine-stitch along points, down sides of pockets and across bottom. Sides will be turned later with the narrow hem which finishes the edge of the apron all around, after the shallow yoke has been seamed to the top, then brought over and stitched to the front along top and bottom edges. When shoulder straps and ties have been made, they are attached by hand on the under side of the edge hem along the line of stitching.

The holder which accompanies this apron is a six inch flower of print with a chain-stitched center on one side done with six threads of stranded floss and a stem loop of green bias-fold. Edges are turned in over the interlining and held with machine-stitching.

THE third model is intended for those special occasions when an apron is regarded in the light of a decorative accessory to the tea or supper table and is made of organdy in delicate blossom tints, sketchily embroidered in varied colors — coral pink, blue, orchid, yellow and green — in nosegay effects. One should be careful to work very delicately so that the stitchery will not be too heavy for the texture of the organdy.

The three body sections of the rose are done in buttonhole stitch spaced at about sixteenth inch intervals with the purl along the outer edge of the center section and the inner edge of the ones on either side, the outer edges of these last then being outlined in such a manner as to look like a continuation of the purling. The five small outer petals are also buttonholed, the stitches spaced at eighth inch intervals and slanting upward from the center to the edge on each side. A spray of orchid harebells is also buttonholed, the purl along the petal edge and spaced so that a little of the background shows between the stitches. The cup-shaped flower is yellow, the three petals adjoining the stem being done in shadow (double herringbone stitch done on the back of the material so that the edges are outlined in back-stitch on the right side), and the tips of the petals in the background are merely outlines in the same color. Stamens are green.

The two remaining flower sprays are worked in lazy-daisy stitch with blue. All stems are green, the single long slender leaf is double herringboned on the right side and the edges then outlined and the other leaves are outlined, then veined in feather or brier stitch. Three threads of stranded floss are used for the shadow work and the lazy daisies and two for the remainder of the stitchery.

To make up, gather the top of the skirt of the apron and baste to the bottom of the upper section with the edges on the right side, as if for a French seam. Bind with bias-fold. Then with another length, bind edge of apron all around. Bind edges of shaped collar, ties and pocket and attach.

The model apron was made of apple green organdy bound with peach bias-fold, but would be equally effective made of yellow organdy bound with green, or of peach bound with blue. It can be easily embroidered in an afternoon and put together very speedily.

As in the case of the other aprons, this one can be made to suit the height of the individual by varying the length of the collar which supports it at the shoulders. The ties should be attached to the sides of the apron top so that they will come about at the hipline, or higher if more becoming to the individual.

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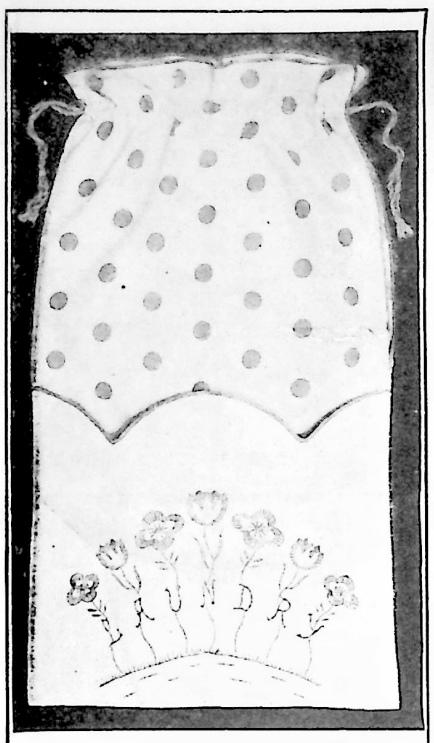

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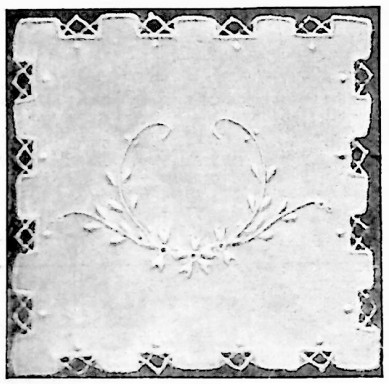

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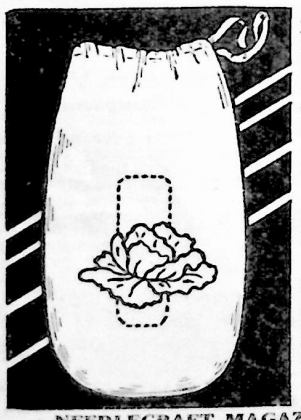

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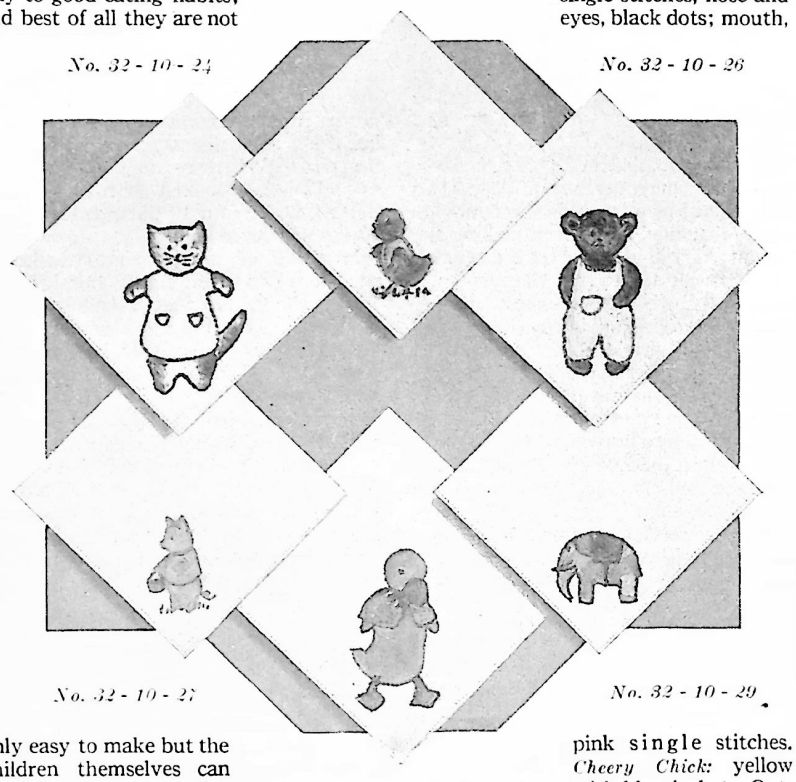
BY GEORGIA HANLEY GREENE

HERE are handkerchiefs the youngsters won't be careless with, and bibs that will point an unobtrusive way to good eating habits; and best of all they are not only easy to make but the children themselves can assist in the making. With a box of crayons and a little supervision from you, they will do the crayoning for you very enthusiastically and very creditably, too, no doubt; and not even the heavy outlining will be beyond the willing fingers of the little girl who does simple embroidery. (If the stitchery is done first, it will be an aid to little fingers in preserving outlines.) For your help and your little helpers', we append easy-to-follow directions for color and stitch placement, with the crayon colors placed first. (Fabric crayons or the ordinary wax sort may be used, and surplus color taken up by pressing between blotters with a warm iron.)



No. 32 - 10 - 24

No. 32 - 10 - 25

No. 32 - 10 - 26

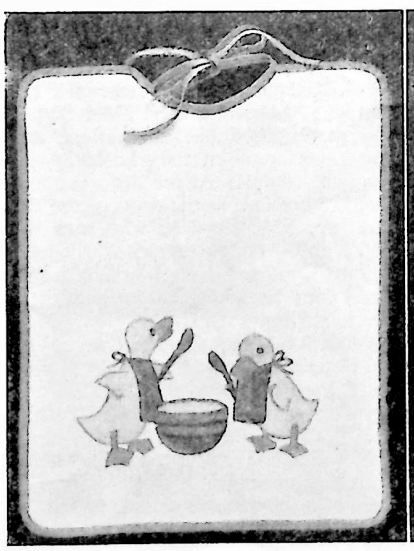
No. 32 - 10 - 27

No. 32 - 10 - 28

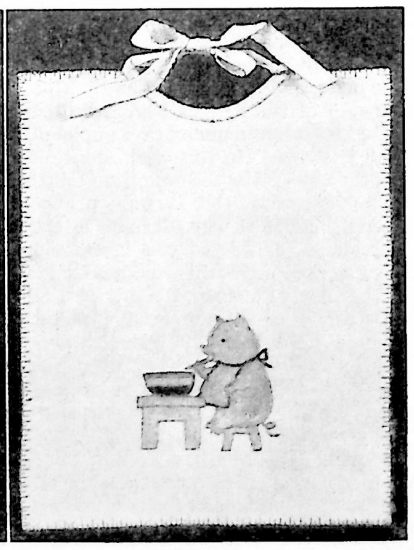
No. 32 - 10 - 29

Pinafore Puss: strokes of black from edge toward center, pink "pinny." Outline puss with black, pinafore with pink; whiskers, black single stitches, nose and eyes, black dots; mouth, pink single stitches. *Cheery Chick:* yellow with blue jacket. Outline head, body and wings with yellow, legs with orange; bill and feet, orange single stitch; eye, black dot; outline jacket with blue; grass, green single stitch. *Bubby Bear:* brown, with blue overalls. Outline with brown and blue; eyes and nose, black dots; mouth, black outline; tongue, red dot. *Porky Pig:* pink, with blue jacket and yellow basket. Self-color outline; blue dot for eye; grass, green single stitch. *Dashing Duckie:* yellow head, wings and body, orange bill, feet and legs, green cape. Outline parts with self-color; black dot for eye. *Ellie Elephant:* tan, with green blanket. Outline body and

Concluded on page 33



No. 32 - 10 - 30. "More cereal!" quack these yellow Duckies in blue bibs, waving green spoons over a gay bow!



No. 32 - 10 - 31. This little pink Pigwig in a green bib has manners, and sets a good example at his little yellow table

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Costume Hunting in Dalmatia

Concluded from page 16

cally designed, embroidery at the bottom. Some also had on small dickeys just covering the chest over the white blouse, solid with embroidery, in reds, blacks, blue, sand, greens and yellows. A bright yellow tassel, worn at the breast, and the hand-woven many-colored belt, added to attractiveness of the costume. Skirts and jackets were black wool, and oh so heavy! Stockings were white and modern slippers black.

We were not alone in wanting pictures, for to our dismay, perched on the portico of the church as we went in was a moving picture machine, aside from making the peasants very shy, however, it did us no harm. Inside the church the scene was very pretty, with the women and their white head-dresses mingled with the red of the young girls on one side, and the men in their sober black on the other.

The church was crowded, men kneeling even on the portico outside. How devoutly they prayed, those sturdy farmers, in a land where the fight for a livelihood and clothing is a bitter battle indeed.

After the service, we hurried down the path before the congregation had started, intent on stopping a good-looking woman or girl and getting her picture. I felt like a highway robber. Two of our party were disposed of at a discreet distance, and Grant, our chauffeur, and I braved the Cilipe damsels alone. It was really my first experience. Grant refused point blank to ask, certain that they would think him too fresh. I made two unsuccessful attempts and was turned down unceremoniously. My cheeks burned with embarrassment. Then I began to get a little courage. Where was my aplomb? I looked for it and found it in the shape of a 10 dinar note, about 20 cents in our money.

A crowd of women approached. I walked up to them firmly but kindly. Would they? No they wouldn't. Shy head shakings and giggles. One of them tagged behind. I pleaded with her with mock agony, offering her the 10 dinar note.

Her eyes lighted, she giggled, I giggled, her friends suddenly realizing that she was receiving largess, giggled also. Amidst salvos of applause she posed. The note exchanged hands. And so here she is. Not such a clear picture on account of the suppressed laughter, but a fair one, and my first.

Yugoslavia Embroideries

Concluded from page 4

For a time she was promised help from the government, but what they gave her was so inadequate, I was told, that she gave it back.

Her collection of more than five hundred old designs, carefully worked out in samples, numbered and filed according to country, and mounted on stiff cardboards, is unique of its kind. Miss Mis has the true collector's genius for finding what she wants despite all obstacles, and the deep love for the work itself. She leaves no one to make the first reproduction of a design, for this is her privilege. It would be impossible to go into a detailed description of the work itself, for such an effort should be dignified by a whole book, with handsome plate, and an introduction by Miss Mis. All of the designs were executed in the Ragusan manner, a sample of which is shown. In this work, done all from the wrong side, the design is worked out by counting the threads of the material, and in a way, darning in the embroidery. I ordered one lovely old design worked out for Needlecraft to be used in color, as a cover, the first part of next year. One of the girls, Ljubica, which in English means Violet, translated for me while we went over pile after pile of brilliant patterns, mostly in geometrical designs, or highly conventionalized floral motifs. For thirty-nine years Miss Mis has worked. She has of course helped both the Belgrad and Ragusa museums in their collections by presenting them with valuable originals and her own copies of old designs.

Ten years ago she founded the school at Cvatat, not far from Ragusa. Here in a big room, girls of all ages work. Only five or six of the younger ones were in the school on the rainy day that I made my visit. Most of the work is done in the homes of the peasants, and even the tiny girls, not over six years, if they have achieved anything in the way of an effect, receive pay for their work. But they told me that it took at least ten years to make an expert worker.

All patterns are copies from the old designs. You may order blouses, dresses, purses, table covers and runners, window curtains, in fact almost anything you want, with any design you may have chosen.

And now will you excuse me for a moment while I give my thanks to those who helped me? I must remember the man who has been in the United States, who materialized out of thin air and translated for me at the school; the six-year old who showed me her work and then hid her face in the dress of the girl next her; Mrs. Pessiack who runs the school, and even the taxidriver who took me to Cvatat. Nor must I forget Mrs. Zora Stefanovic who helped in the interview with Miss Mis. Mrs. Stefanovic told me of a handcraft school and benevolent association in Novi Sad, which both helps the needy and is preserving the old embroideries of Serbia. The thrilling part though, is the story of how this society existed in Novi Sad when that portion of Yugoslavia was in possession of Hungary and served to preserve the national spirit, right under the noses of their conquerers. Perhaps some day I'll go back, and get this whole story too for Needlecraft readers.

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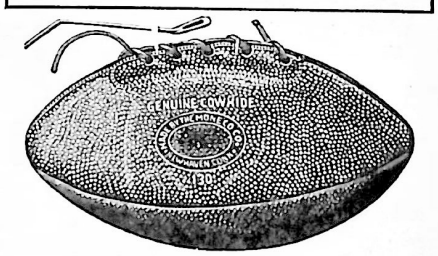
NEEDLECRAFT MAGAZINE
Augusta, Maine



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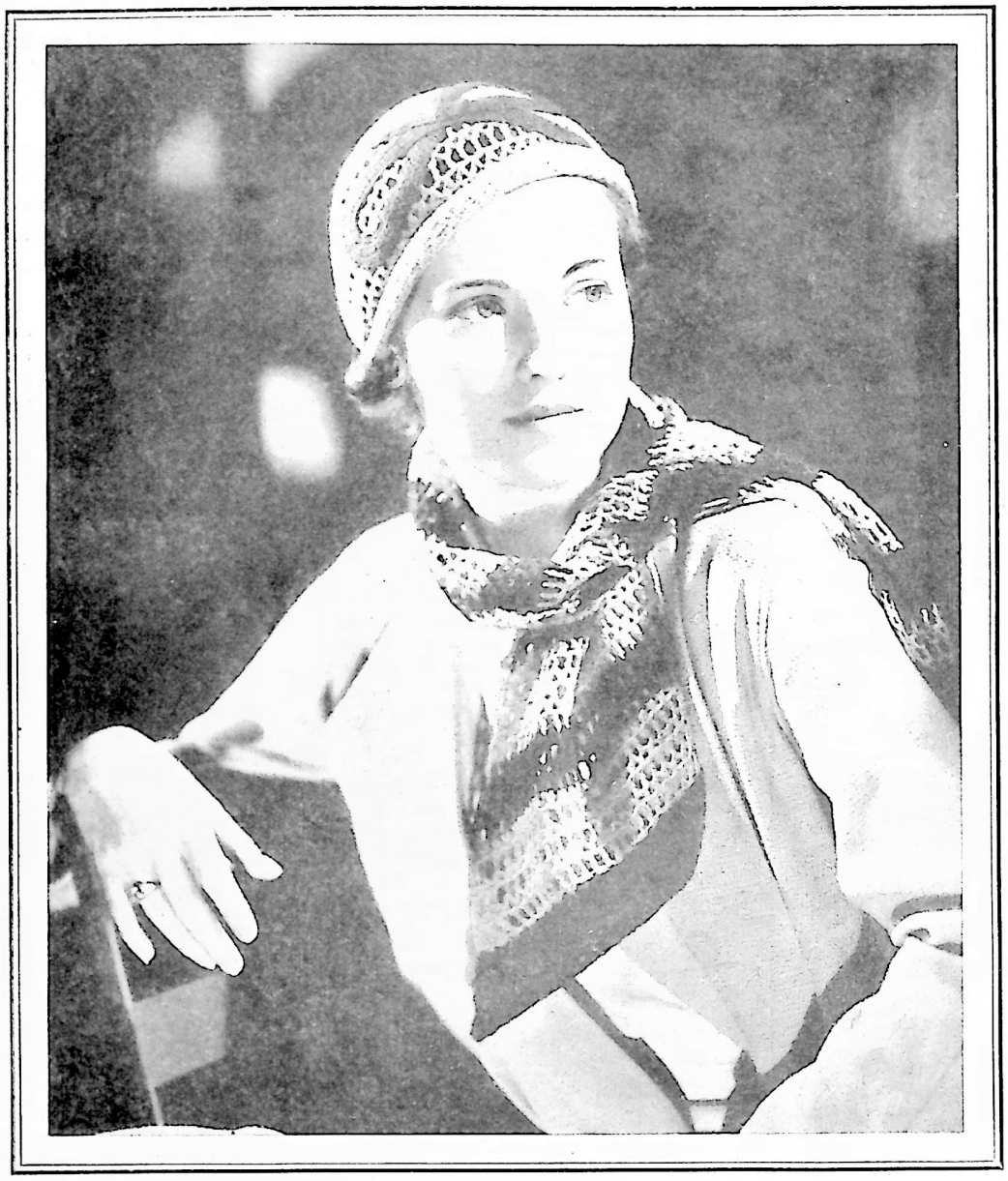
NEEDLECRAFT MAGAZINE
Augusta, Maine

Smart Accessories in Wool Crochet

BY CLARICE DURANT



No. 32 - 10 - 32. Hat and Scarf Ensemble

MATERIALS required for the hat and scarf outfit shown are one one-ounce ball of each of three colors of Shetland floss, and a No. 3 crochet-hook. The model used chocolate, tangerine and beige; other color combinations would, of course, be equally pleasing.

HAT — The crown is of tangerine; begin with a chain of 5 stitches and join to form a ring.

1st round: Ch 5, * 1 d tr in ring, ch 1, repeat from * until there are 16 d tr (counting the ch 5 as the 1st). Join, and continue working around crown. *2nd round:* * Ch 5, 1 d c in mesh between d tr. Repeat from * around. *3rd round:* Ch 6, * 1 d tr in mesh between d c, ch 1, 1 d tr in same mesh, ch 1, repeat from * in 2nd mesh. 1 d tr in next mesh, ch 1. Repeat from 1st * around. *4th round:* All even numbered rows are same as 2nd round. *5th round:* Always ch 6 to turn at beginning of d tr rounds. * 1 d tr in mesh between d c, ch 1, 1 d tr in same mesh, ch 1, 1 d tr in next mesh, ch 1, repeat from *. *7th round:* 1 d tr each in next 3 meshes (always ch 1 between d tr) * 2 d tr in next mesh, 1 d tr in each of next 4 meshes. Repeat from * around. *9th round:* 1 d tr in each of 1st 7 meshes, * 2 d tr in next, 1 d tr in each of next 8 meshes, repeat from * around, (60 d tr in round). *11th, 13th, 15th, 17th rounds:* 1 d tr in each mesh, with ch 1 between. *18th round:* Same as 2nd round. Break off.

For the brim with beige make 1 d c in each mesh, ch 1 between d c. *2nd round:* 1 d c in 1st mesh, * ch 2, skip 1 d c, 1 d c in next mesh, ch 2, skip 2 d c, 1 d c in next mesh, repeat from *, working about 43 d c in round. *3rd round:* 1 d c in each mesh, with ch 2 between.

Repeat 3rd round until there are 17 rounds of beige.

Use chocolate for the trimming, and crochet a chain 24 inches long. Work 5 rows of d c, (taking up back and front of st including a st at each end of each row to form a point. Sew flat to crown to resemble a bow.

SCARF —With beige make a ch of 58 st, 1 d tr, in 8th st from hook, * ch 1, skip 1 st, 1 d tr in next st. Repeat from * until there are 26 d tr, skip 1 st, 1 d tr in next st, ch 5, turn. *2nd row.* Skip 1st mesh, 1 d c in next (after 3rd d tr). Continue with ch 5, 1 d c in each mesh, ch 7, turn. *3rd row.* Always ch 1 between d tr, 2 d tr in 1st mesh, 1 d tr each in remaining 23 meshes. There should be 25 meshes in every d tr row. Ch 5, turn. *4th row.* Skip 1 mesh, 1 d c in 2nd mesh, 1 d c in each remaining mesh as in 2d row. Always ch 5 between d c. Each d c row should have 24 meshes.

Continue 1 row d tr and 1 row d c same as rows 3 and 4, and work stripes as follows: * 2 rows tangerine, 4 rows chocolate, 4 rows beige. Repeat from * until there are 11 stripes of beige.

Join chocolate for edge. *1st row.* 1 d c in each mesh, with ch 1 between d c, ch 3, turn. *2nd row:* 1 d c in 1st mesh, ch 2, 1 d c in next mesh, * ch 2, skip 1 d c, 1 d c in next d c, ch 2, skip 1 mesh, 1 d c in next mesh. Repeat from * across row. *3rd row.* 1 d c in each mesh, ch 2 between. Repeat 3rd row until there are 12 rows, keeping same slant as edge of scarf.

Join chocolate at other end of scarf. *1st row.* 1 d c in 1 d tr, ch 2, 1 d c in next d tr, * ch 2, skip 1 mesh, 1 d tr in ch of next mesh, ch 2, skip 1 d tr, 1 d c in next d tr. Repeat from *. The following rows are same as 3rd row of first end.

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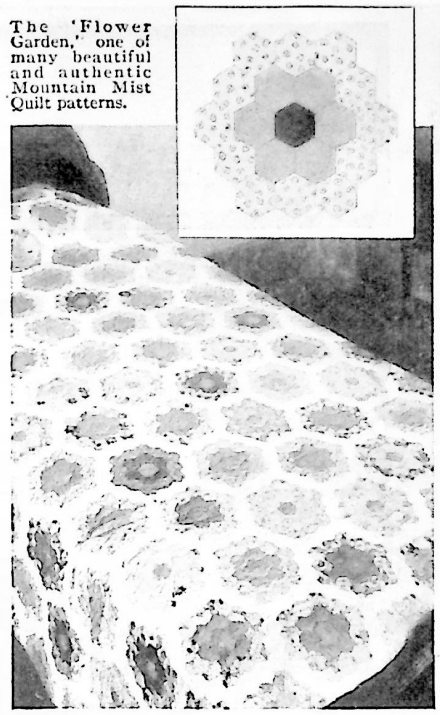

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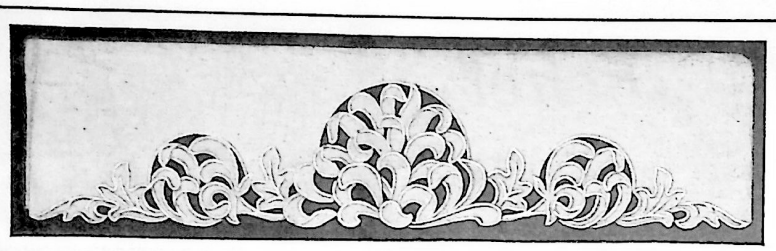

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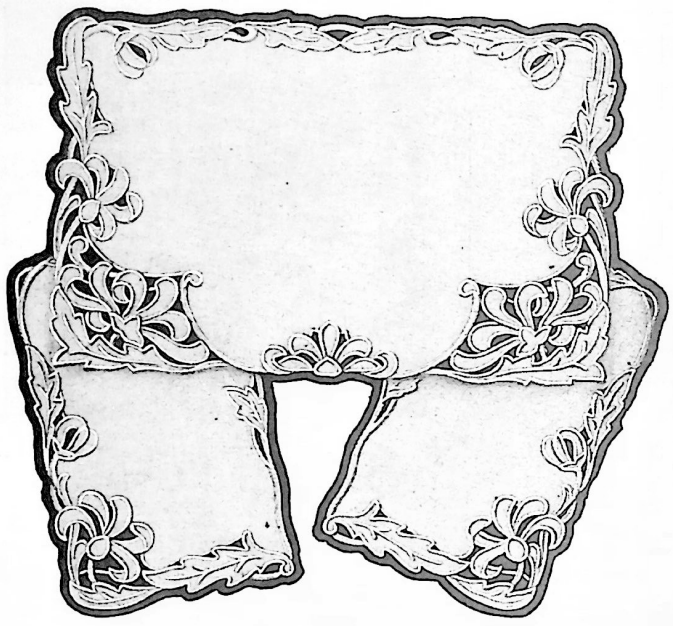

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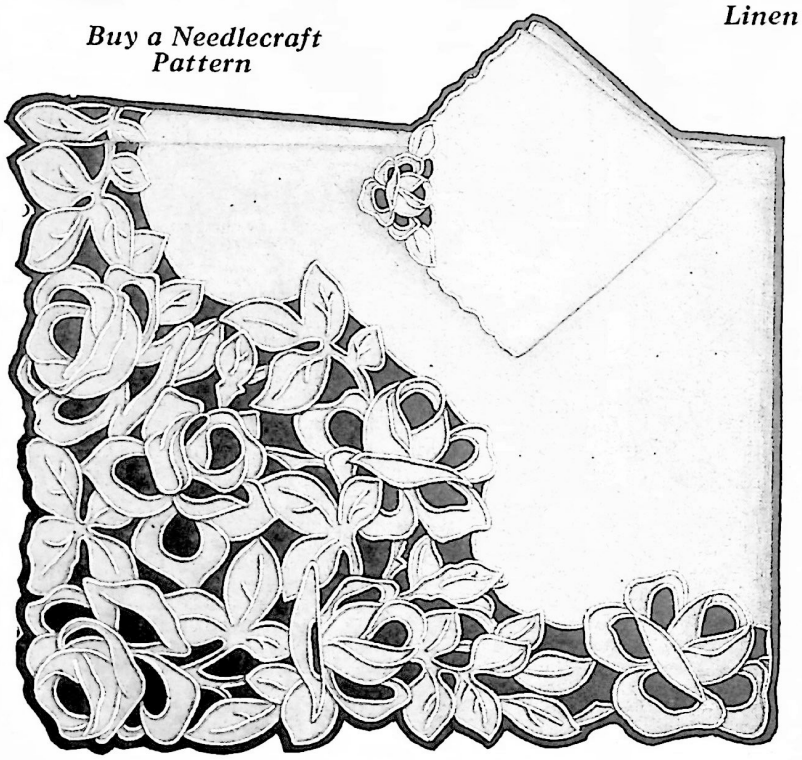

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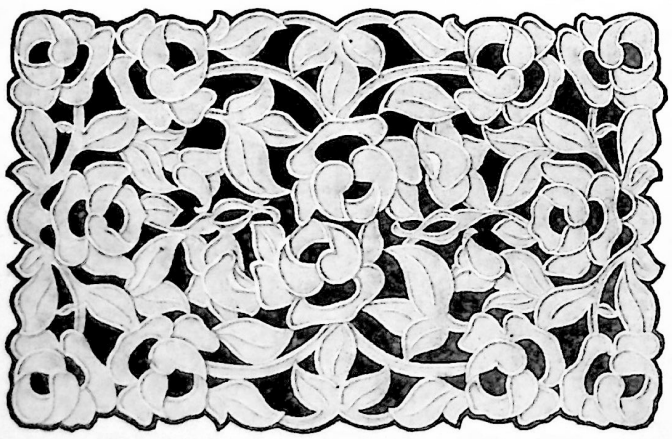

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What Other Needleworkers Have Found Out

SHOULD you ever have a small daughter confined to the house by a severe attack of "flu" until she becomes so downhearted and nervous she doesn't know what to do — nor do you! — just try a plan which worked wonderfully under similar circumstances in our own household. Teach the little lady to make face-cloths for the family, or as gifts; if she is at all like my own twelve-year-old she will shortly become so interested in "making things" that she will forget a good part of her troubles. Use soft knitting-cotton of medium size, and with a bone- or steel-hook of a size to carry the thread easily make a chain of about sixty stitches, or according to width of cloth wanted. Miss the first stitch, and work a double in each following stitch; turn, with one chain to begin next row, and work double in each double, taking the back thread to form a ridge. All rows are the same; and when the cloth is square, fasten off neatly and finish the edge by working a row of doubles, with a chain between, all around, using one of the fast-color crochet-cottons. My little daughter cross-stitched in one corner of each cloth the initial of the one to whom she meant to present it, using a color to correspond with the edge.— *Mrs. J. M. Danielson, Maine.*

AS I am a great admirer of crocheted medallions, all shapes and sizes, I have had to evolve some way of attaching them so they will "stay put" and look neat when done. First I crochet the medallions — round, square, oval, oblong, or of some fancy shape, such as a butterfly — place each under a thin cloth, slightly dampened, and press carefully with a hot iron, then lay on heavy paper and mark around them with a sharp pencil, just clearing the edge and making as perfect an outline as possible. After cutting exactly on the tracing I place the paper on the linen, grouping the medallions in any desired design, and again trace the outlines on the tea-cloth, scarf or whatever it may be. Then I machine-stitch just outside the tracing, and with thread matching the medallions buttonhole neatly around the design, catching in the lace as I go along and making a very strong and neat attachment. After they are securely fastened I trim away the linen underneath, and there is scarcely any difference between the right and the wrong side — *Ella E. Phillips, New Jersey.*

WHEN Needlecraft comes I drop everything — unless it's the baby! — and look it through, stopping first at this page. And I wish to share my "find" with others. It is that common curtain scrim, voile or any square-mesh material, will serve excellently as a foundation or canvas for cross-stitch embroidery or needlepoint. The best parts of worn-out curtains are just as good and are always available — besides affording an opportunity for a little saving. Having had much difficulty in obtaining the regular canvas at our stores I am using old scrim. For very fine work, as on collars or handkerchiefs, I cross in four spaces, on larger articles, such as towels or lingerie, I use nine spaces — three each way — while a still heavier stitch, with rope floss or yarn, takes sixteen spaces, four each way. If the design is small the threads will pull out as does canvas; if the pattern is large, and they do not pull out readily, they may be trimmed off very closely with sharp scissors, and it will not show.— *Mrs. E. A. Mc., Tenn.*

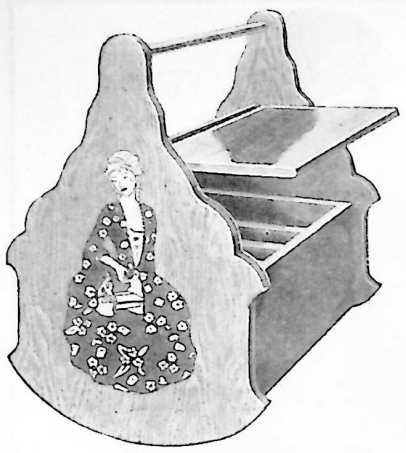
HERE are some ideas about patchwork quilts that I have learned and wish to share: Make your pattern for cutting out the patches of heavy cardboard, place this on the wrong side of the material and with a carpenter's pencil — which, as you know, is flat and has a soft lead — mark around it carefully, and in cutting follow the tracing; by this means the work is much more easily and quickly done, and the blocks perfectly true, which is the beauty of patchwork. You can also plan the arrangement of the pattern or patterns so there will be less waste. If you wish to do the piecing on your machine, use No. 80 thread, pressing the seams open after a block is completed. When quilting, mark your pattern by scratching with your needle rather than with chalk, and your work is clean.— *Mrs. Mary C. Wood, Michigan.*

WE have had many suggestions about how to use old silk stockings in making rugs, covers, chair-seats, and so on, but thus far nobody has given us an easy way to cut these stockings. I found that holding them over the hand made the process a tedious one, requiring a long time; so I took a piece of heavy cardboard, four and one-half inches wide and eighteen inches in length, and after rounding the corners at one end so the stocking would slip on easily I pulled it over this board and proceeded to cut around and around, from top to bottom, in the usual way. I wish others would try this simple "trick," and see how much more quickly and easily a quantity of old stockings can be cut.— *Mrs.C. J. Sauder, Indiana.*

AS the majority of us are housekeepers as well as needleworkers, I think it a good plan to pass on whatever we find has been a real help in any of our home activities. Here is a hint I was very glad to get, given me by a neighbor when I was intending to have a room repapered, and found it difficult to remove the old paper. Make a thin paste of flour and water and go over the walls with this, using a cloth or large brush, and thoroughly wetting every part. Let remain for a short time, until the old paper is well soaked, and it can be easily pulled off in long strips without scattering a lot of dirt. — *Mrs. Hazel Ring, Michigan.*

MAY I tell you how I join a thread in tatting? I tie the new thread through the ring so that the knot is at the bottom closing; then I sew the new end into one side of the ring, and the end of the old thread into the other side about four times. I find this practically invisible, when cut, and it is very simple and quickly done— *Mrs. Christine G. Clark, Delaware.*

WHEN one has a good many spools of thread in one's work-basket or box, or machine drawer, the thread is very likely to become unwound and the ends tangled. Try slipping a little rubber-band around each spool; it will prevent this trouble, while at the same time it doesn't interfere with unwinding the thread for use — *Mrs. A. B. C., Kansas.*



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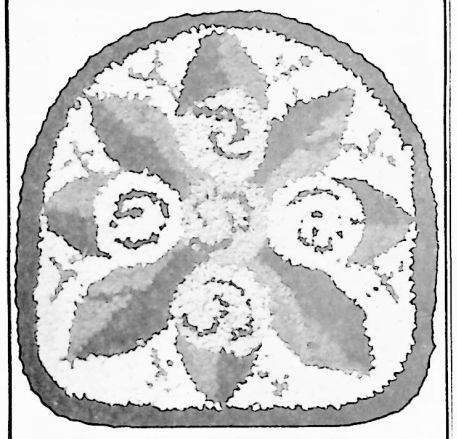
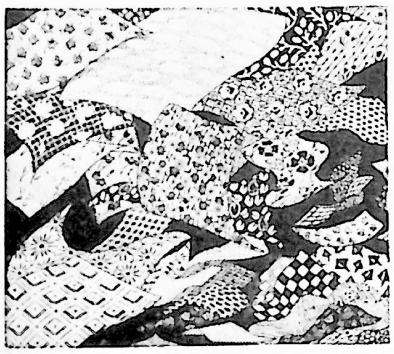
This sewing cradle is a beautiful piece of cabinet work, made of wood, maple finish. Two hinged covers, one on each side, and a sliding tray inside to hold pins, needles, thimbles, etc. Size 10 inches long by 8 inches wide by 11 inches high. This is just the right size to carry with you from room to room, and to set on the floor by you while you sew. Both ends are prettily decorated as shown in the illustration. Order by name and by **Gift No. 4184.**



Completed Chair Seat

Given *for THREE Subscriptions at 50 cents each*

This colorful floral design chair seat is completely hooked by Carolina mountaineers of cotton tubing. Colorful motif on ecru background. Size 14x14. The mountaineers need the money hence our astounding offer. All ready to use. Order by name and by **Gift No. 4185.**



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Broadcloth, ginghams, percales, etc., in generous-sized pieces, go to make up this two-pound package of patchwork material. Patterns are well mixed, colors are attractive. Your quilts, pillows, holders, etc., made from these will be pleasing. Order by name and by **Gift No. 3750.**

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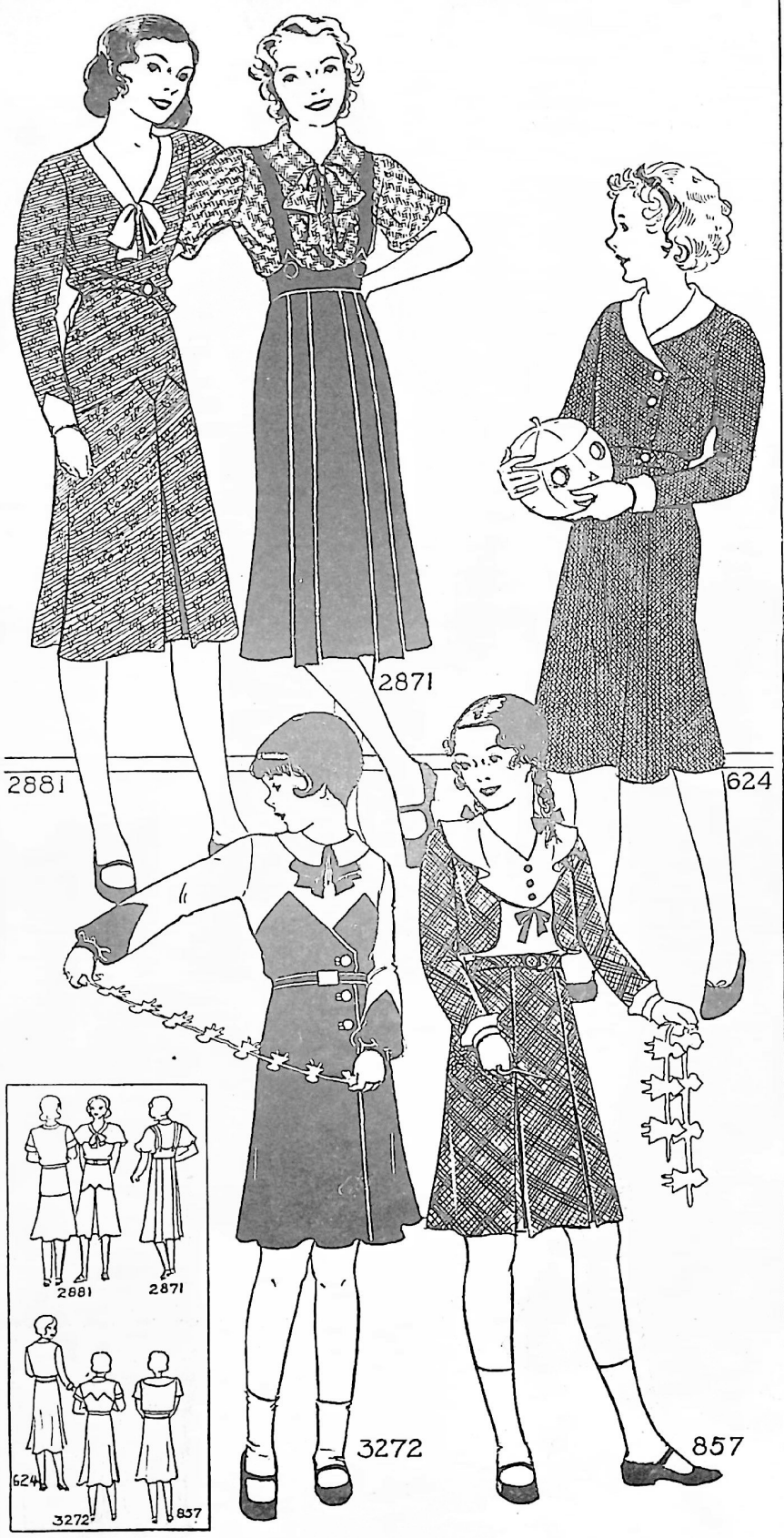

Sportsy Model

THE dress, No. 2881, is designed for 8, 10, 12, 14, 16, 18 and 20 years. To make the dress in the 8-year size will require 1⅞ yards of 39-inch material, with ½ yard of 35-inch contrasting.

For School Wear

THE dress, No. 624, is designed for 8, 10, 12 and 14 years. To make the dress in the 8-year size will require 1¾ yards of 39-inch material, with ½ yard of 35-inch contrasting.

Thoroughly Smart

THE dress, No. 3272, is designed for 6, 8, 10, 12 and 14 years. To make the dress in the 8-year size will require 1¾ yards of 39-inch material, with 1 yard of 35-inch contrasting.

Girlish and Pretty

THE dress, No. 857, is designed for 6, 8, 10 and 12 years. To make the dress in the 8-year size will require 1¾ yards of 39-inch material for bolero and skirt, with ¾ yard of 39-inch material for blouse.

Smart Guimpe Dress

THE dress, No. 2871, is designed for 11, 13, 15 and 17 years. To make the dress in the 13-year size will require 2¼ yards of 39-inch material for suspender skirt, with 2 yards of 35-inch material for blouse.

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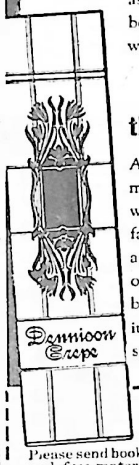

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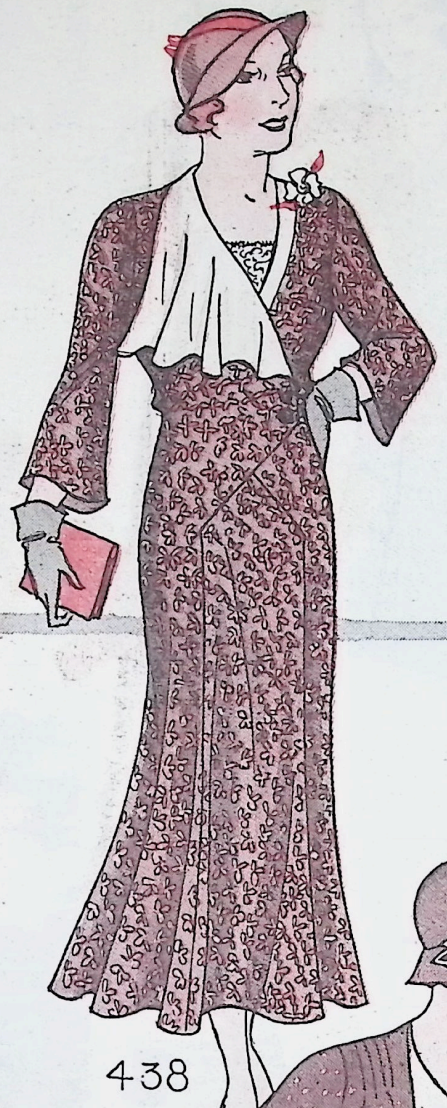
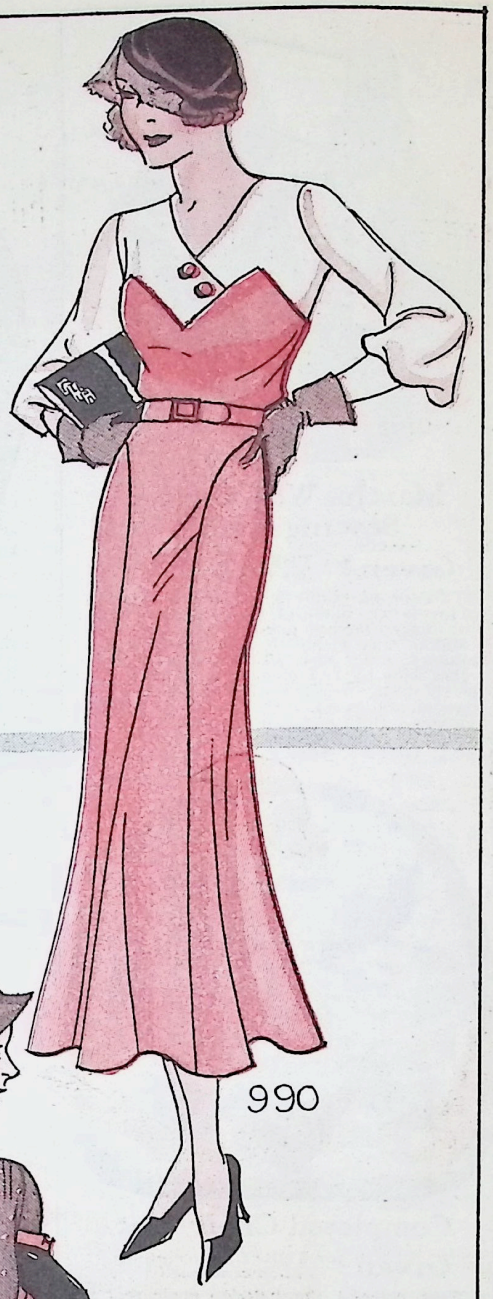
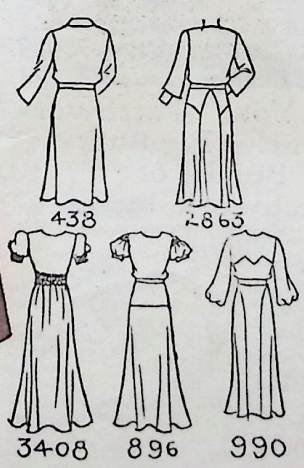
W. L. M. Clark, St. Louis, Mo. 1912 St. Louis Ave.

VARIOUS slenderizing points about dress No. 438 make it a smart model for matrons. It is designed for 36, 38, 40, 42, 44 and 46 inches bust-measure. To make the dress in the 36-inch size will require 4 yards of 39-inch material, with ½ yard of 35-inch contrasting, and ⅜ yard of 10-inch lace

DON'T you think the new sleeves of No. 990 attractive? They are held by elastic. The rough crepe silks lend themselves excellently to this model. The dress is designed for 14, 16, 18 and 20 years, and for 36, 38 and 40 inches bust-measure. To make the dress in the 16-year size will require 2⅝ yards of 39-inch material, with 1⅜ yards of 39-inch contrasting







HERE'S a fascinating dress, No. 896, for afternoons or informal occasions. Note the cunning puffed sleeves and the becoming square neckline. It is designed for 14, 16, 18 and 20 years, and for 36, 38 and 40 inches bust-measure. To make the dress in the 16-year size will require 3 yards of 39-inch material

MODEL No. 3408 cuts its bodice on slightly fitted basque lines and puffs its sleeves to broaden the shoulders. It is designed for 12, 14, 16, 18 and 20 years, and for 36 and 38 inches bust-measure. To make the dress in the 16-year size will require 3⅜ yards of 39-inch material

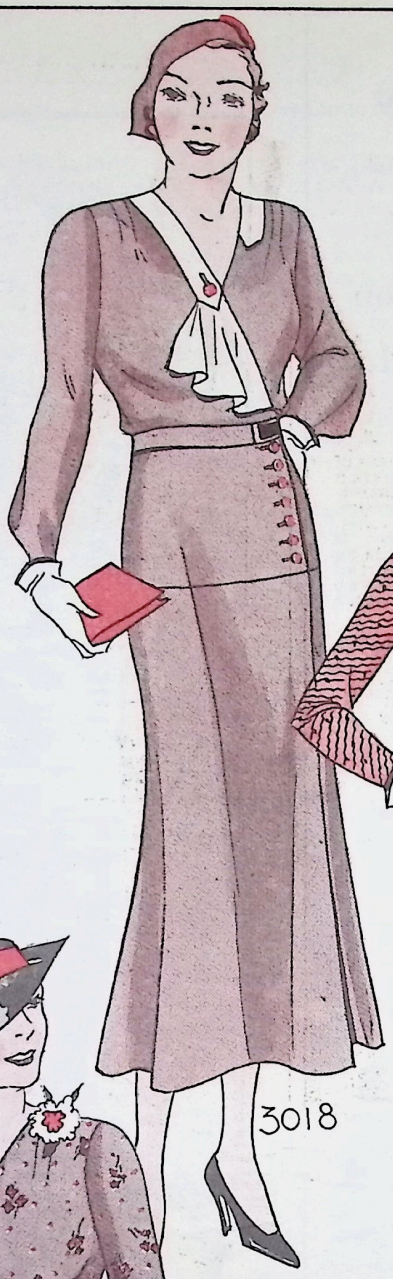
SUCH materials as rough crepe silks, crepe satin and thin woolens are lovely for model No. 2863. It is designed for 36, 38, 40, 42, 44, 46 and 48 inches bust-measure. To make the dress in the 36-inch size will require 3⅝ yards of 39-inch material, with ⅝ yard of 35-inch contrasting

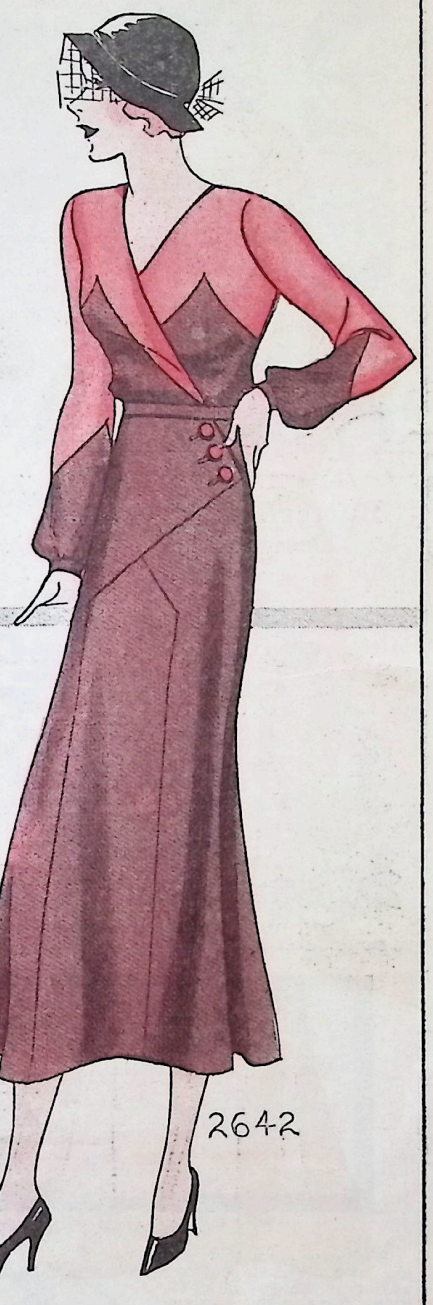
All patterns, 15 cents each. Latest Fashion Book, postpaid, 10 cents. Address Needlecraft Magazine, Augusta, Maine

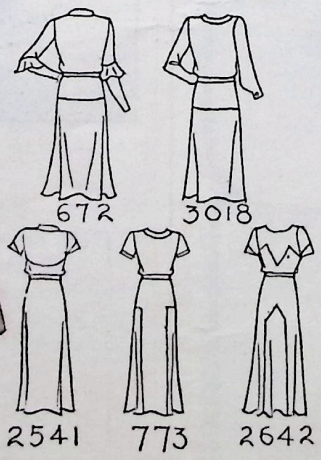
THE becoming neckline adopts a one-sided rever collar for this charming day dress, No. 2541. It is developed in rough crepe silk and is very simple to make. The dress is designed for 16 and 18 years, and for 36, 38, 40 and 42 inches bust-measure. To make the dress in the 36-inch size will require 2¾ yards of 39-inch dark, with 1⅜ yards of 39-inch light material

A DECIDEDLY smart day dress, No. 672, for matron or anyone whose figure needs slimming, has the lines which have been proved by experience are becoming to the heavier figure. It is designed for 36, 38, 40, 42, 44 and 46 inches bust-measure. To make the dress in the 36-inch size will require 3⅝ yards of 39-inch material, with ½ yard of 35-inch contrasting

THE wrapped skirt of No. 3018 gives charming height to the figure, closing as it does at the left-side front, with its snug-fitting hip-yoke, button trimmed. The one-sided collar has a decidedly narrowing effect on the bodice. The dress is designed for 36, 38, 40, 42, 44 and 46 inches bust-measure. To make the dress in the 36-inch size will require 3¾ yards of 39-inch material, with ⅜ yard of 27-inch contrasting

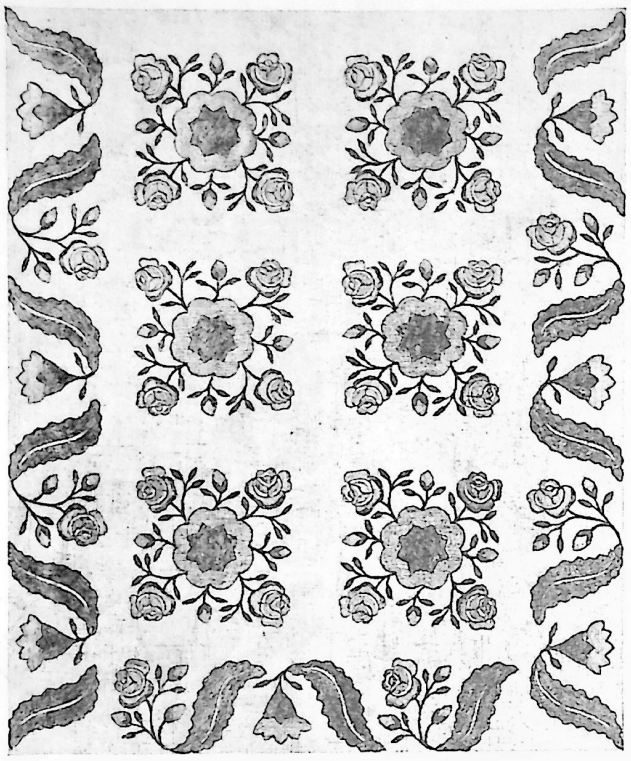






WHILE No. 773 is lovely for the high-school and college miss, it's equally suitable for office, home and general wear. It adapts itself beautifully to the new diagonal woolens, tweeds, wool crepe and rough crepe silks. It is designed for 14, 16, 18 and 20 years, and for 36, 38 and 40 inches bust-measure. To make the dress in the 36-inch size will require 3¾ yards of 39-inch material, with ⅝ yard of 35-inch contrasting

PARIS is creating light-topped frocks for all daytime occasions. They may be of flat silk crepe, rough crepe silk or sheer woolen. Model No. 2642, is exceedingly jaunty and chic. It is designed for 16 and 18 years, and for 36, 38, 40, 42 and 44 inches bust-measure. To make the dress in the 36-inch size will require 3⅛ yards of 39-inch material, with 1 yard of 39-inch contrasting

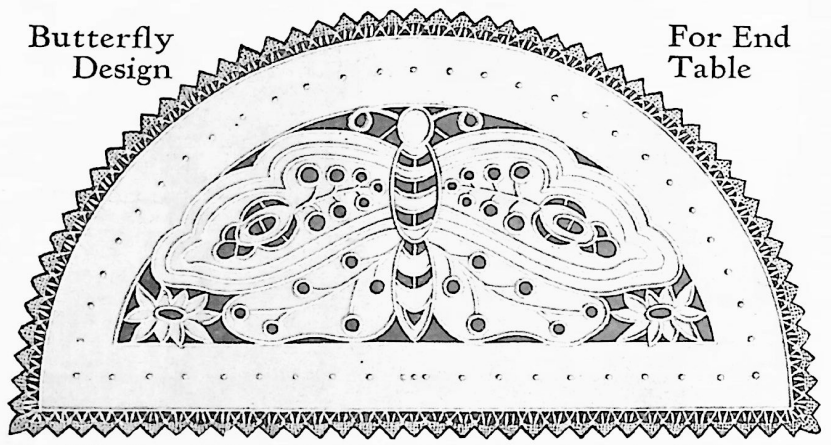


The Rose of Sharon Quilt

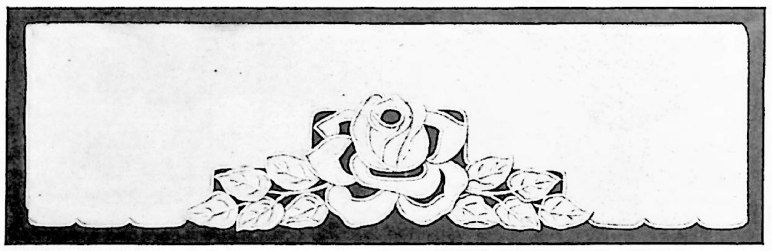
The Rose of Sharon design with its interesting border makes a lovely coverlet. The design is worked out in an applique of two lovely rose shades, with green foliage.

No. 30 - 3 - 8N. Rose of Sharon Quilt (82-by-92 inches finished). Stamped unbleached for top, with pink, rose and green percale patches for applique, **$3.49.**

Butterfly Design For End Table



No. 562N. Butterfly-Design End-Table Cover. Stamped on 10-by-18-inch cream linen **25 cents.** Lace for edge, 12 cents. Floss to embroider, 24 cents.



394N. Rose Design Pillow Slip

We never seem to tire of the rose design in cutwork any more than we do of the living roses in our gardens.

No. 394N. Pillow Slips. Design stamped on 42-inch pillow-tubing, **75 cents** per pair. Floss to embroider, 24 cents.

Punch Work Chair-Set

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No. 563N. Chair-Set. Stamped on white linen for back 11-by-15 inches and two arm-rests each 6-by-11 inches, **30 cents.** Lace for edges, 33 cents. Linen thread and floss to embroider, 75 cents.

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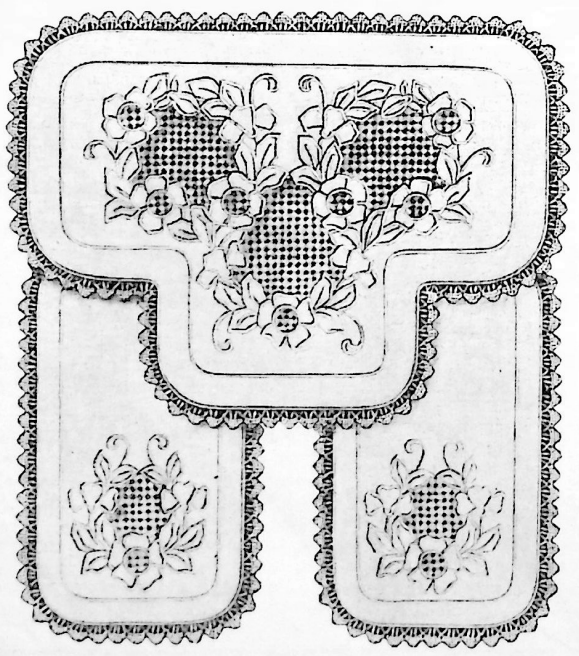
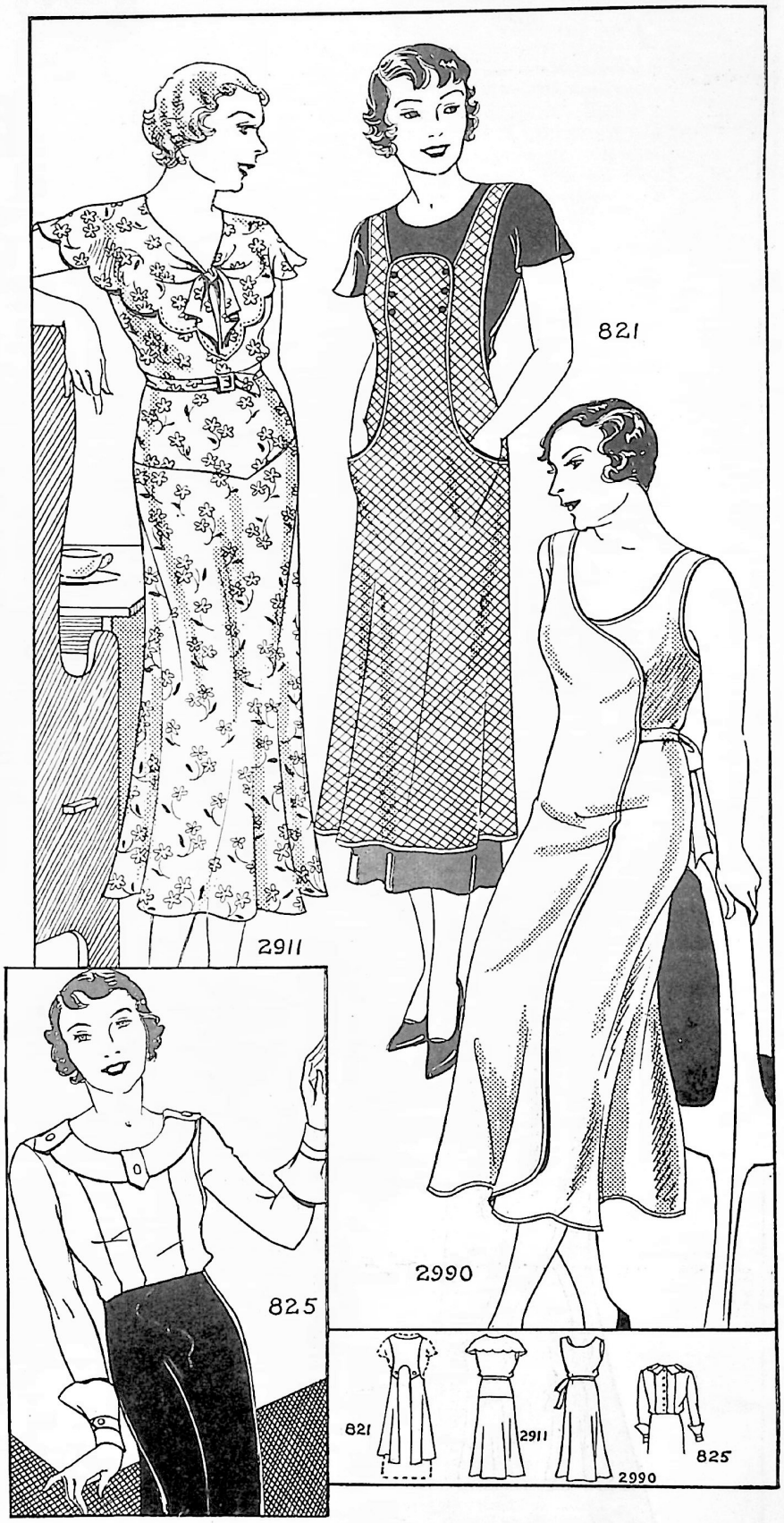




New Cape Collar

THE dress, No. 2911, is designed for 36, 38, 40, 42, 44 and 46 inches bust-measure. To make the dress in the 36-inch size will require 3⅞ yards of 35-inch material.

Simple and Comfy

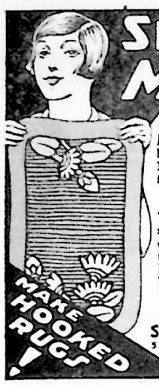
THE apron, No. 821, is designed for 36, 38, 40, 42, 44 and 46 inches bust-measure. To make the apron in the 36-inch size will require 2 yards of 39-inch material.

Costume Slip for Matrons

THE slip, No. 2990, is designed for 36, 38, 40, 42, 44, 46, 48 and 50 inches bust-measure. To make the slip in the 36-inch size will require 4¼ yards of 35-inch material, with 7 yards of binding.

New French Blouse

THE blouse, No. 825, is designed for 14, 16, 18 and 20 years, and for 36 and 38 inches bust-measure. To make the blouse in the 16-year size will require 1¾ yards of 39-inch material.



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ANSWERED BY THE EDITOR

I AM anxious to know just how to launder the lovely things I am making for my new home so they will be bright and fresh until quite worn out, and have had very little experience in work of this kind. Can Needlecraft advise me? — *Homemaker-to-be, New Jersey.*

(Needlecraft is very glad to try, and in this instance has something from an authoritative source which you are sure to appreciate: The washing of bedspreads, table covers, doilies, curtains, and other needlework is as important as the making, since improper laundering methods may mar in a few moments the work of many hours. It is advisable, first, to test an inconspicuous corner of the article, in order to make sure that the colors are fast and the texture unaffected by water. Better yet, wash a sample of the material before you make it up. If it changes color, or becomes sleazy when carefully washed, its serviceability is limited. All colored fabrics and any rayon or silk material should be quickly washed and dried. White pieces that have become badly soiled may be soaked in cool suds before laundering. Spreads and covers should be opened out; otherwise the dirt is difficult to remove from the creases. Delicate pieces or treasured heirlooms should never be held by the corners, as this strains the criss-cross weave of the threads. Gather the cloth into your hands by running your fingers along the top and down the side. Be particular about the temperature of the water. Silk, rayon, colored cotton and linene should be washed in almost cool water—ninety degrees. Dissolve the soap in hot water until you have a rich suds, and then run in the cold. Press the suds through the cloth and whisk up fresh suds in clean water if the first supply does not dislodge the dirt. Rubbing is harmful and unnecessary; refractory spots can be removed with a soft-bristle brush. After a thorough rinsing, large pieces can be put through the wringer. Hand-wrung pieces should never be twisted or pulled. A firm pressure will remove most of the water from small articles, and the excess moisture can be absorbed by rolling the article in a Turkish towel. Doubtful colors should be dried on a flat surface. Woven rayon and fast-colored materials will dry best in an airy place away from the sun and heat. When the article is nearly dry, press it on the wrong side with a moderately cool iron.)

WILL you kindly explain how to make the "knot" in drawnwork? I am very interested in this work, from simple hemstitching to the more elaborate patterns.—*Viola M. Coburn, New Jersey.*

(The knot which is really the fundamental stitch of drawnwork, is practically a buttonhole stitch. Carry the working-thread to the left and upward to the right, forming a loop; insert the needle under the drawn threads to be tied and up through the loop, drawing the working thread snugly to produce the knot. The same stitch is used in hemstitching, the hem being turned and basted even with the upper edge of the drawn space. Make the knot as directed, after which pass the needle through the edge of the hem. There is another method which is perhaps easier, and more quickly done, but not so durable; for this, turn the working-thread to the left, then downward to the right, passing the needle under the drawn threads and upward through this loop to form the knot.)

PLEASE tell me how to make vases by putting putty on jars or other containers and covering with bits of broken china, shells or other things pressed in.—*Mrs. L. C. T., Washington.*

(This is an old story, and perhaps there may be later advices regarding "ways and means." As we have seen it done, however, the dish, whether of tin, glass or china, is completely covered with the putty, into which the decorative bits are pressed. When thoroughly dry, the putty forming ridges between the fragments, is bronzed or gilded. A little liquid glue was sometimes used to soften the putty, as we remember, and naturally it would hold more securely if this were done. Perhaps somebody who has made such a vase recently can tell us more about it.)

Concluded from page 8

red bias-fold to finish the bib of his overalls and bottoms of his trouser legs. We blanket-stitched around the shoulder-straps, bib and pocket edges of the overalls with red before blanket-stitching them to the figure around the outside edges with the same color. Pocket tops are left free and the brush handles inserted there. An ivory ring sewed fast to the top of Tommy's cap serves to hang him neatly on his hook.

A SHOE shine apron, very like this one, hangs by two rings (sewed on the binding) from two hooks at the back of a broom closet we know. The boys actually like this apron and use it more frequently than the girls in that family — and the best of it is, the "kit" is as good looking as it is handy. We made our apron of a sturdy cotton in a pretty, deep, bright Holland blue, and bound it with a clear pottery-yellow bias-fold. The little "nonsensiment," "Wooden Shoe Like A Shine," was done in yellow single stitch. The wee wooden shoes were an appliqué of yellow gingham, cut out beyond the outlines, turned in, and blind-stitched down. After binding all around, the pocket piece was turned up and whipped together at the sides, and then the pockets were run up with yellow. The plain blue binding and ties were added last. This is a regular old-fashioned shoemaker's apron in style, and so "shipshape" everyone likes it. If you want to make your gift doubly welcome add a brush, polisher, and black and tan shoe polish.

HERE is an old riddle and its answer all in one! This yardstick holder is smartly made from yellow oilcloth with black oilcloth appliqué blanket-stitched in place with yellow. We outlined the letters with black, and blanket-stitched the motifs in place. A touch of glue holds the appliqué pieces nicely while you work. When the decoration was complete, we bound the tops of both back and front sections, then bound back and front sections together all around with the black bias-fold. An ivory ring sewed to the back of the case with a bit of the bias makes a stout hanger for the case.

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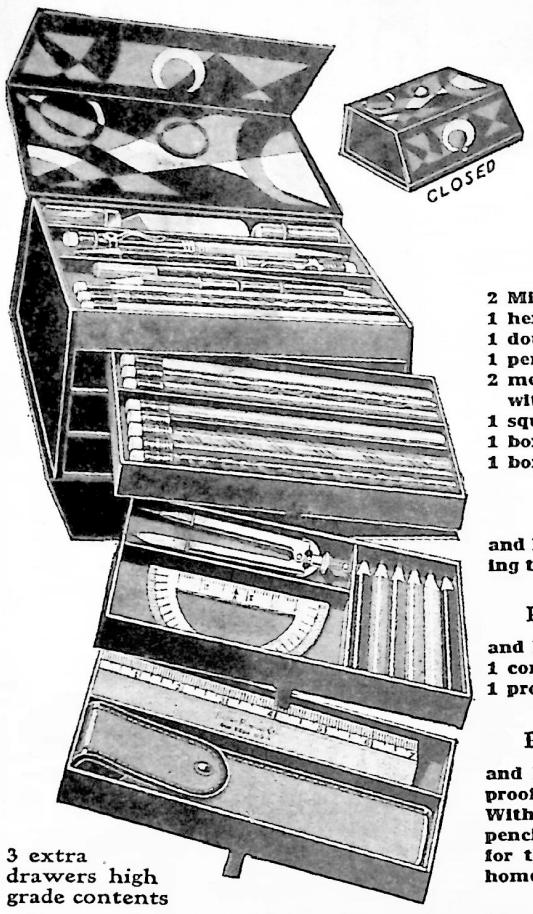


3 extra drawers high grade contents

New 4-Decker Pencil Chest

Given *for THREE Subscriptions at 50 cents each*

Here is the top layer

2 Mikado pencils
1 hexagon pencil
1 double ender
1 penholder
2 mechanical propeller pencils with rubber and clip
1 square eraser
1 box leads
1 box pens

Pull out top drawer

and here are 8 good pencils (including two more Mikados)

Pull out middle drawer

and here are 6 colored crayon pencils
1 compass
1 protractor

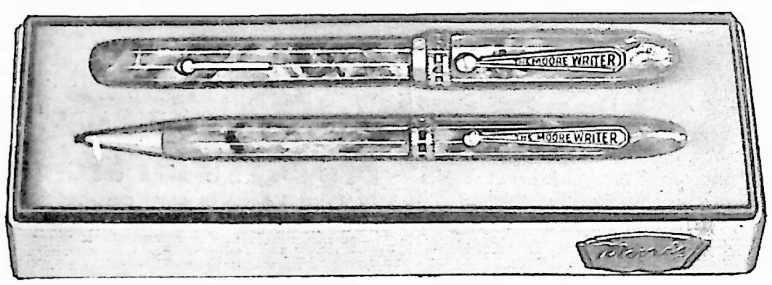
Pull out bottom drawer

and here are 1 ruler and one waterproof pencil case with snap fastener. With this case you can select the pencils you want to take to school for the day, leaving the chest at home for safe keeping.

The most wonderful pencil box you have ever seen. We couldn't imagine one more complete for it has almost everything, and lots of it. The big box itself is 8x5½x3 inches and is something entirely new in the way of a pencil box being a real 4 tray chest bound in soft velvety suede-like material and decorated in gold and silver. This is an Eagle outfit and all the contents are made by the famous Eagle Pencil Co.

Don't Pass By This Big Offer

Call on your friends. Show them your copy of Needlecraft. Tell them a one-year subscription costs only fifty cents. Ask them to subscribe through you. Send us the **three** names, addresses and money collected. We will send each subscriber this magazine one year. We will send you, free and postpaid, this pencil chest. Order by name and by **Gift No. 3600.**



Moore Gold Mounted Pen and Pencil Set

In Handsome Presentation Box

Given *for THREE Subscriptions at 50 cents each*

This new set carries the famous Moore name and is guaranteed by them and by us. Never have we seen a handsomer pen and pencil than is this new "Classic Design" model. The smooth writing pen is of course 14K solid gold and the mountings, trim, cap and clip are gold plated. The colors are unusually attractive. You may have your choice of **all black** — very striking in this classic model; **mottled green and black** — men and boys choose this color as well as do the girls; **mother-of-pearl and rose** — this is a lovely color for women and girls, the men-folk would choose a different color. You may choose long or short (we suggest the long set) — 5 inches closed — for both men and women. The short pen is 4½ inches closed. All have clips. This set is good enough for anybody and you may take pride in using it for a gift. State color choice and if short pen is wanted, mention it or we will send long pen. Order by name and number.

Call on your friends. Show them your copy of Needlecraft. Tell them a yearly subscription costs only fifty cents. Ask them to subscribe through you. Send us the **three** names, addresses and the money collected. We will send each subscriber this magazine one year. We will send you, free and postpaid, this Pen and Pencil Set. Order by name and by **Gift No. 4161.** Address: **NEEDLECRAFT MAGAZINE, Augusta, Maine**

Brief-Case for School Bag or Office Use

Given *for THREE one-year Subscriptions at 50 cents each*

Here is a wonder — a handsome leatherette brief-case 14 inches by 9 inches with brass riveted handle, extra all-around straps, brass buckles, lock and key, for this remarkably low offer. We have never been able to do this before. Bag has two compartments inside. Has name plate into which you can slip a card with name and address. It is strong and very good-looking. We guarantee this case to give perfect satisfaction and satisfactory wear.

Call on your friends. Show them your copy of Needlecraft. Tell them a yearly subscription costs only fifty cents. Ask them to subscribe through you. Send us the **three** names, addresses and the money collected. We will send each subscriber this magazine one year. We will send you, free and postpaid, this brief-case. Order by name and by **Gift No. 4106.** Address:
NEEDLECRAFT MAGAZINE
Augusta, Maine.

Colorful Living-Room Linens

In the Jacobean Manner

(Illustrations on page 5)

THERE is no form of modern decorative needlework better suited to the accessory furnishings which add so much to the appearance of the home than that inspired by the beautiful crewel embroidered linens of the Jacobean period. While the designs are naturalistic in a naive sort of way, they are so conventionalized in their treatment as to lend themselves with dignity to the decoration of cushion tops, table runners and other small living-room appointments.

Although typical of this historic Early English needlework, the illustrated designs have been simplified to such a degree that no one need hesitate to undertake them because of the amount of work involved and the stitchery is familiar to anyone who has even a bowing acquaintance with embroidery. By far the greater part of each design is executed in the buttonhole stitch which every needlewoman knows how to do, and, with few exceptions, a double thread is used throughout.

The runner may be made in either forty-five, fifty-four or seventy-two inch lengths, to best suit the table upon which one may wish to use it. The cushion, which finishes a little less than fourteen by twenty, is exactly the right size to fit against the arm of a davenport or a chair back and the twelve by fifteen inch mat accommodates itself to various uses — a chair back, or a small decorative wall panel, or may be suitably used for framing or even for the top of a small cushion.

The large leaf motifs are blue-green, the pomegranates are mulberry, foliage, stems and the hillocks from which they spring are brown and green and touches of yellow and orange are introduced here and there for accents.

A close-up of a section of the runner gives an excellent idea of the stitchery — the buttonholing which edges the various motifs and the fancy stitches which cover the surfaces between.

All the buttonhole stitches are spaced slightly, so that the ecru linen background is glimpsed between them along the purled edge, and the opposite side is outlined in short stitches resembling the purling, using a single thread to reduce the weight of the outlining. This is the method employed throughout the design, wherever buttonholing is used, with the exception of one small scroll, which is so closely covered in following the contour that the line of outline is unnecessary.

There is no simpler way to cover broad surfaces than to cross them in checkerboard fashion with laid threads or to powder them with seeding and other fancy stitches — a method which is characteristically Jacobean.

One of the mulberry pomegranates is dotted with small yellow crosses, caught down with tiny stitches of orange, alternated with French knots in the darker shade of mulberry. The center of the other is treated in the same manner and the side sections are filled in with seeding in the lighter shade of blue-green.

Large leaf motifs are crossed with laid threads of yellow, caught down at the intersections with mulberry, the center of each small block thus formed dotted with an orange French knot. Many of the smaller leaves are powdered with seeding stitches on one side of the center vein and others are filled with tiny sprays of lazy-daisy stitch in blue-green tipped with orange. One needs to remember to use a single thread for certain details which would look clumsy if done with the double thread employed for the major portion of the design.

Most Jacobean needlework has birds, small animals or butterflies mingled with the other motifs, and so we have introduced a small dragon-fly into these designs — wings buttonholed in yellow and brown, body and head satin-stitched in blue-green, upper tail sections in French knots or satin stitch and the tip a lazy-daisy stitch of the same blue-green caught down with orange. Antennae are outlined and eyes indicated with tiny French knots.

Rows of outline stitchery, done with double thread, fill in the stems, mark the line at the base of the hillocks, and the occasional tendrils curving from the leaf tips and stems.

The border, which frames the chair back and follows along the edge of the runner inside the three-quarter inch hem, consists of a row of twin buttonhole stitches, one-fourth inch in length and one-eighth inch apart, and spaced at quarter inch intervals. This border is done in the lighter shade of blue-green, and the inner, or open, side of the buttonholing is then closed with a line of outline in the same shade and a French knot of orange is worked in the center of each alternate quarter-inch space. Two threads are used throughout.

The pillow is corded with the same linen as the foundation. After being stitched into the seam, it is covered in buttonhole stitch in a manner to correspond with the border on the flat linens, working the orange French knots by carrying the needle along inside the covered cord so that the connecting thread is invisible on the back. No inner outline is necessary.

HERE is an interesting method of doing "darned filet" which I find very satisfactory for many purposes. The background is first crocheted in the regular filet-stitch — open spaces of chain two, miss two, one treble — on a foundation chain of the length required, adapting this to the article for which it is to be used. Just now I am making a cover for my radio — as it is of unusual shape, a cover had to be fitted to it. When the "backing" is completed the darning or weaving is done in any soft material, cotton, silk or wool; silk stockings or underwear may be utilized, cut about one-half or three-fourths inch in width — depending on the size of the spaces, which should be well filled. The method of darning is so simple as scarcely to need description. Thread a length of material into a bodkin or similar implement, bring it up through the first space of first row, go down through second space, up through third space, and so on; returning, go down through first space, up through second, and continue. Any color or combination of colors may be chosen, and the "hand-woven" work is suitable for almost everything, chair-sets, pillows, rugs, portieres or what you will. Draperies may be made a little more open or of lighter weight by leaving alternate rows of spaces open — without darning. The work has many charming possibilities.— *Mrs. C. M. Jordan, Maine.*

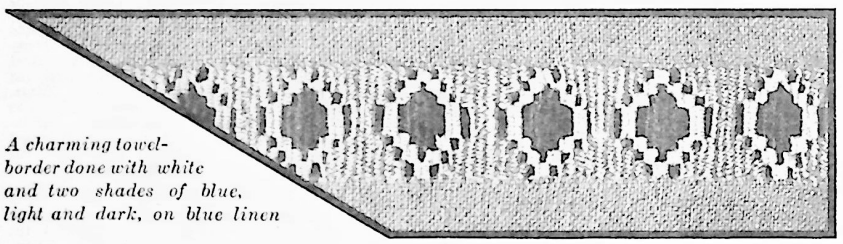
Colorful Borders Featuring Swedish Weaving

THIS work, known also as Swedish drawnwork and Oriental darning, is one of the simplest forms of this class of needle-art which, in one or another of its many variations, seems never quite out of vogue. The phase of drawnwork featured is especially pleasing and practical; it is quickly executed, and may be used with equally good effect on thin or heavy material, and for any purpose, hence it has an unusually wide range of decorative value. For ornamenting household linens, towels, table covers, runners, luncheon sets, and so on, it appeals strongly to home-makers from many points of view. Not only is the work easy to do and most attractive, but it possesses also the virtue of durability.

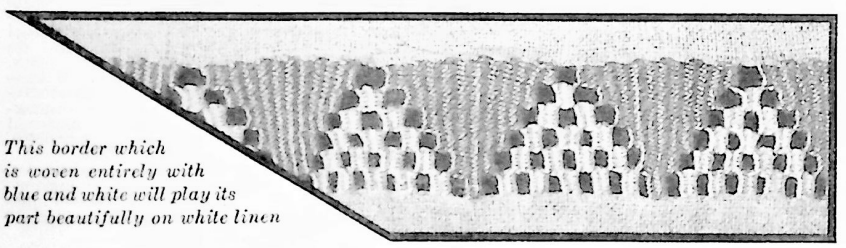
The work itself does not vary save in the matters of design and color-combinations. Threads are drawn one way to give the width of band or insertion desired, then this space is hemstitched on both sides, taking the same threads on each edge, as in ladder-hemstitch, forming straight, even groups or bars across the space on which to weave the design. The number of threads to be taken to a stitch depends on the weave of the fabric, also on the design to be woven; indeed, some who are expert in this variety of drawnwork do not hemstitch the space, but prefer to count the warp-threads as they weave over them. It is, however, easier for most workers to do this counting in advance, as suggested. For the weaving or darning, choose a needle having a quite large eye and not so sharp a point that it is likely to catch in the loose threads or groups when weaving. There should be no knots made in the working-thread; in beginning to weave, leave a short length to be covered by following stitches or, after having done some of the work, by running through the weaving, and in finishing off a needleful carry the end through the weaving for a little distance from the wrong or reverse side. In this way there will be little if any difference between the upper and under side, the work being practically reversible.

FIRST we have a border for a towel of medium-blue linen, the weaving done with two shades of blue, dark and light, and white. Leaving two inches, with a little allowance for the turn-under of the inch-wide hem, draw four threads for hemstitching; the hem may be turned and completed at once, or left until last. One and one-fourth inches above draw threads for a space seven-eighths inch wide, and hemstitch this on both sides, taking three threads to a stitch. As suggested, the number of threads over which the weaving is done is dependent on the quality of your material and the design, and readily determined after a little experimenting. It is a good plan to baste the portion to be woven on oilcloth, heavy paper or other firm, flexible backing so that the weaving, as it progresses, will not draw the design or material out of shape; an embroidery-hoop is sometimes used, but a frame that will take the entire work or the backing suggested is better. The center of the diamond-shaped figure is dark blue, outlined with white, woven over two groups or strands, and the filling-in or background is in light blue. The weaving may be done as is most convenient to the worker, taking any portion of it first, and the same method will obtain throughout. Starting at one end with light blue, close

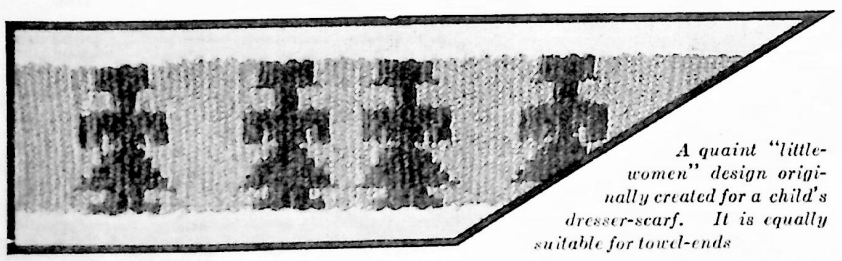
Concluded on page 33



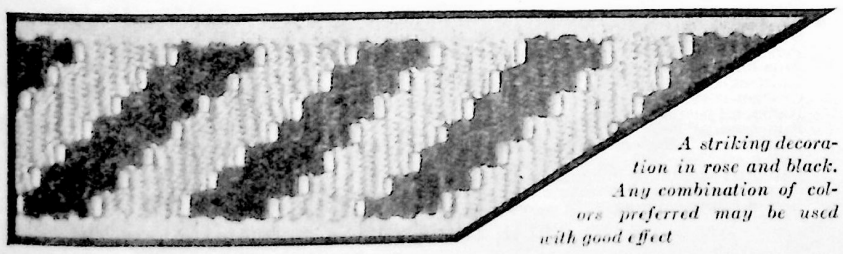
A charming towel-border done with white and two shades of blue, light and dark, on blue linen



This border which is woven entirely with blue and white will play its part beautifully on white linen

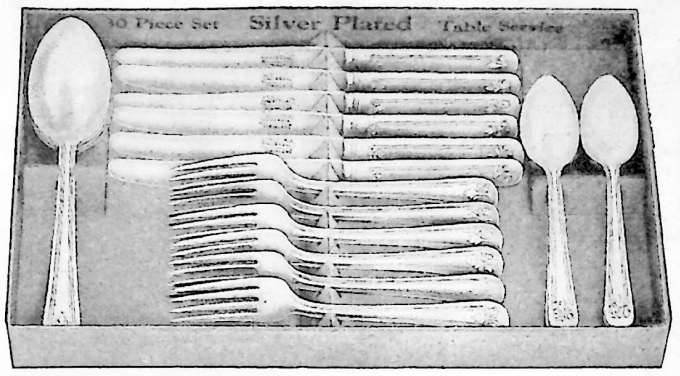


A quaint "little-women" design originally created for a child's dresser-scarf. It is equally suitable for towel-ends



A striking decoration in rose and black. Any combination of colors preferred may be used with good effect

One of Needlecraft's Gifts



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Call on your friends. Show them your copy of Needlecraft. Tell them a subscription costs only fifty cents. Ask them to subscribe through you. Send us the five names, addresses and the money collected. We will send each subscriber this magazine one year. We will send you, free and postpaid, this 30 piece tray of silver. Order by name and by **Gift No. 4171.** Address:

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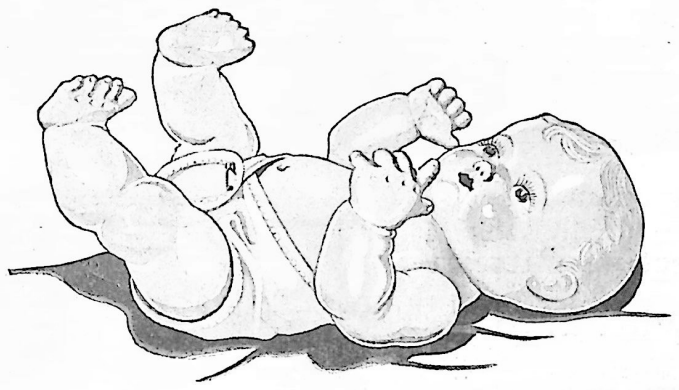
New Prize Baby



Given

for TWO Subscriptions at 50 cents each

We call her Prize Baby because she is so perfectly proportioned and so like just what every perfect baby should be that we know she would take first prize in any baby show. She comes with just a diaper and loads of fun are in store for the little mother who will make the clothes for her. And loads of fun can be had with playing with her just as she is. She is made of unbreakable composition, flesh colored and has jointed head, arms and legs. She is 12 inches long and just as chubby and cuddly as a baby can possibly be.

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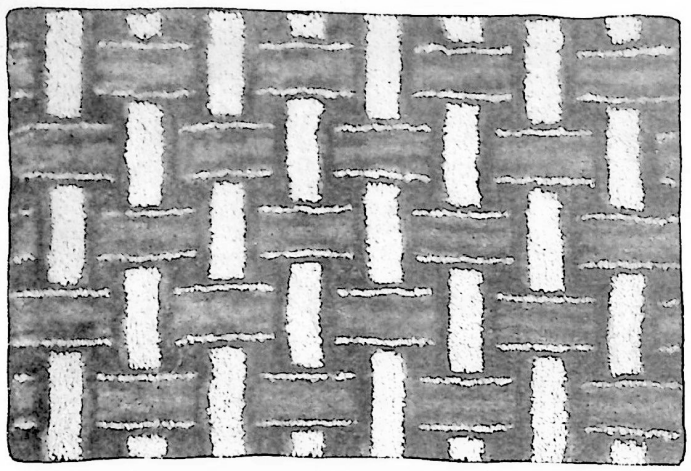
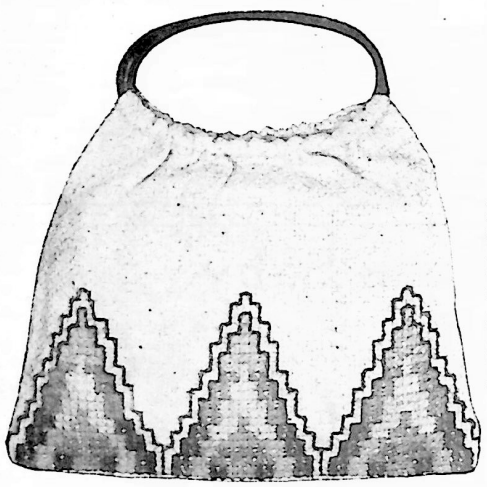
A New Rug Pattern



No. 543N. Basket Weave Rug (20-by-31 inches). This is a basket weave pattern which, when accompanied by instruction-chart, does not need to be tinted. Design stamped on burlap, with instruction-chart, **75 cents.**



Design for Yarn

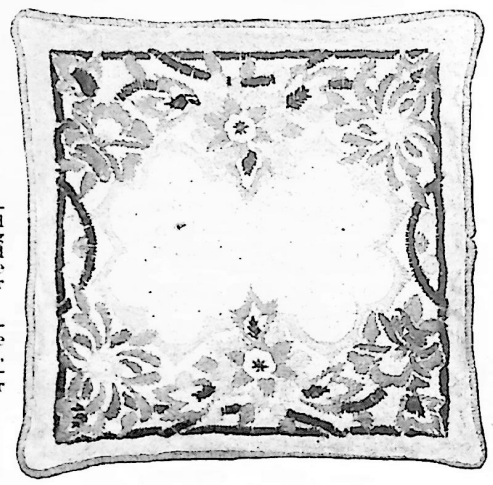
This Knitting or Shopping Bag is stamped on Darweave, a natural finish, coarsely woven material, both durable and lovely. Mothproof yarn in beautiful bright shades is included for the double cross-stitch decoration. Very easy to complete this bag by following the directions we send.

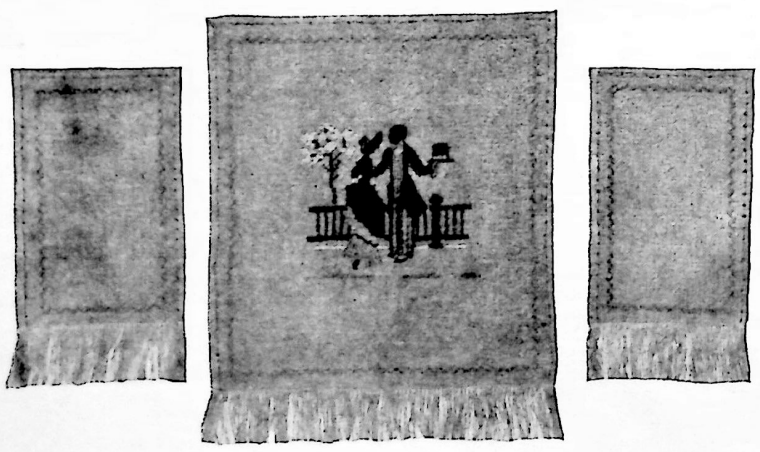
No. 566N. Knitting or Shopping Bag (size 14-by-17 inches). Stamped on Darweave, including material for handles, yarn to embroider, and sheet of instructions, **$1.49.**

Effective Pattern with Yarn

This handy pillow is stamped on fast-color orange crash both bright and durable. Mothproof yarn in blending shades is included for the single and darning-stitch pattern. The simple lesson chart included with each order explains the work step by step.

No. 567N. Pillow (size 15-by-15 inches). Design stamped on orange crash, including material for back, yarn to embroider and sheet of instructions, **98 cents.** Gold cord for edge of pillow, **35 cents.**





Our Latest Chair-Set

No. 568N. "Sweethearts" Chair-Set. The design which is to be worked in cross-stitch is stamped on a fine quality ecru-colored linen. The set is to be finished by fringing the ends. Price per set, **49 cents.** Floss to embroider, **15 cents.**

NEEDLECRAFT MAGAZINE
Augusta, Maine

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PATTERNS and materials listed will be mailed postpaid at prices mentioned. Send orders to NEEDLECRAFT MAGAZINE, Augusta, Maine.

Bath Mat

No. 32 - 8 - 20. Hot - iron transfer - pattern, 20 cents. Perforated stamping-pattern, 35 cents. Stamped on 36-by-54-inch green fast-color gingham (this is for front and lining), with choice of yellow or orchid fast-color gingham for applique, cotton wadding for interlining, and green bias-fold for edge, $1.25. Floss to embroider, 8 cents

Living-Room Linens

No. 32 - 10 - 1. Runner. Hot-iron transfer-pattern, 15 cents. Perforated stamping-pattern, 25 cents. Stamped on 14½-by-45-inch ecru linen, 55 cents. Stamped on 14½-by-54-inch ecru linen, 60 cents. Stamped on 14½-by-72-inch ecru linen, 80 cents. Crewel wool to embroider, $1.12

No. 32 - 10 - 2. Chair Back. Hot-iron transfer-pattern, 10 cents. Perforated stamping - pattern, 20 cents. Stamped on 15-by-18-inch ecru linen, 25 cents. Crewel wool to embroider, 96 cents

No. 32 - 10 - 3. Cushion. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 20 cents. Stamped on 14-by-40-inch ecru linen, with 3-by-36-inch strip for cording, 65 cents. Crewel wool to embroider, 96 cents

"Ducky" Things

No. 32 - 10 - 4. Block or Cushion. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 20 cents. Block stamped on 12-by-12-inch unbleached muslin, with patches for applique, 20 cents. Cushion stamped on 12-by-12-inch unbleached muslin, with pink figured print for back, patches for applique, and blue bias-fold for edge, 30 cents. Floss to embroider either block or cushion, 15 cents

No. 32 - 10 - 5. Block or Cushion. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 20 cents. Block stamped on 12-by-12-inch unbleached muslin, with patches for applique, 20 cents. Cushion stamped on 12-by-12-inch unbleached muslin, with green figured print for back, patches for applique, and orange bias-fold for edge, 30 cents. Floss to embroider either block or cushion, 10 cents

No. 32 - 10 - 6. Toy Duck. Hot-iron transfer-pattern, 20 cents. Perforated stamping-pattern, 25 cents. Stamped on yellow gingham, with gingham and figured print for applique, and orange bias-fold to bind feet, 35 cents. Floss to embroider, 3 cents

No. 32 - 10 - 7. Towel. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on 15-by-27-inch white linen huckaback, 55 cents. Floss to embroider, 8 cents

No. 32 - 10 - 8. Crib Set. Hot - iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Sheet stamped on 45-by-72-inch bleached sheeting, and pillow slip on 30 - by - 18 - inch bleached sheeting, with pink percale for borders, $1.25. Floss to embroider, 5 cents

No. 32 - 10 - 9. Tray Cloth. Hot - iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on 12-by-18-inch unbleached muslin, with patches for applique, and blue bias-fold for edge, 25 cents. Floss to embroider, 15 cents

Aprons and Holders

No. 32 - 10 -10. Maple Leaf Apron. Hot - iron transfer - pattern, 40 cents. Perforated stamping-pattern, 50 cents. Stamped on yellow linene, with patches for applique, and orange bias-fold for edge, 75 cents. Floss to embroider, 5 cents

No. 32 - 10 - 11. Holder. Hot - iron transfer - pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on 9-by-9-inch green gingham, with brown gingham for back, green bias-fold for loop, cotton wadding for interlining, and floss to embroider, 15 cents

No. 32 - 10 - 12. Flower Apron. Hot-iron transfer-pattern, 40 cents. Perforated stamping-pattern, 50 cents. Stamped on fast-color gingham and figured print in choice of green, yellow, blue or rose, 70 cents. Floss to embroider, 5 cents

No. 32 - 10 - 13. Holder. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on 8-by-16-inch figured print in choice of green, yellow, blue or rose, with green bias-fold for loop, cotton wadding for interlining, and floss to embroider, 15 cents

No. 32 - 10 - 14. Tea Apron. Hot-iron transfer-pattern, 40 cents. Perforated stamping-pattern, 50 cents. Stamped on organdy, choice of green, yellow or peach, with bias-fold for edge, $1.00. Floss to embroider, 15 cents

Gift Novelties

No. 32 - 10 - 15. Bridge Set. Hot-iron transfer-pattern, 15 cents. Perforated stamping-pattern, 30 cents. Cloth, 30-by-30 inches, and four 12-by-12-inch napkins stamped on yellow linene, with red bias-fold for edges, 85 cents. Floss to embroider, 23 cents

No. 32 - 10 - 16. Child's Apron. Hot-iron transfer-pattern, 20 cents. Perforated stamping-pattern, 25 cents. Stamped on green fast-color gingham, with patch for applique, and white bias-fold for edge, 55 cents. Floss to embroider, 3 cents

No. 32 - 10 - 17. Tooth-Brush Holder. Ivory, blue and black oilcloth with outline stamped on back and embroidery design stamped on tissue paper, red bias-fold for edge, and small bone ring, 25 cents. Floss to embroider, 5 cents

No. 32 - 10 - 18. Shoe-Shining Apron. Hot-iron transfer-pattern, 15 cents. Perforated stamping-pattern, 20 cents. Stamped on blue linene, with patch for applique, and yellow bias-fold for edge, 35 cents. Floss to embroider, 3 cents

No. 32 - 10 - 19. Yardstick Case. Yellow and black oilcloth with outline stamped on back and embroidery design stamped on tissue paper, black bias-fold for edge, and small bone ring, 30 cents. Floss to embroider, 5 cents

Wool-Embroidered Pictures

No. 4579 N. "Coast o' Maine." Design stamped on 11-by-13-inch canvas, with wool and proper needle for embroidering, and color-chart with complete instructions, $1.00

No. 32 - 10 - 20. "Old Meeting House." Design stamped on 11-by-13-inch canvas, with wool and proper needle for embroidering, and color-chart with complete instructions, $1.00

Rug and Cushion Designs

No. 32 - 10 - 21. "Wee House" Rug. Design for 22-by-36-inch rug stamped on natural burlap, 80 cents

No. 32 - 10 - 22. Scottie Cushion. Design stamped on 20-by-36-inch black sateen, 30 cents

No. 32 - 10 - 23. Early American Pattern Rug. Design for 24-by-34-inch rug stamped on natural burlap, 80 cents

Crayoned Gifts for Little Folks

No. 32 - 10 - 24. Handkerchief. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on 12-by-12-inch white handkerchief linen, with crayons and floss to embroider, 25 cents

No. 32 - 10 - 25. Handkerchief. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on 12-by-12-inch white handkerchief linen, with crayons and floss to embroider, 25 cents

No. 32 - 10 - 26. Handkerchief. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on 12-by-12-inch white handkerchief linen, with crayons and floss to embroider, 25 cents

No. 32 - 10 - 27. Handkerchief. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on 12-by-12-inch white handkerchief linen, with crayons and floss to embroider, 25 cents

No. 32 - 10 - 28. Handkerchief. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on 12-by-12-inch white handkerchief linen, with crayons and floss to embroider, 25 cents

No. 32 - 10 - 29. Handkerchief. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on 12-by-12-inch white handkerchief linen, with crayons and floss to embroider, 25 cents

No. 32 - 10 - 30. Bib. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on unbleached muslin, with crayons and floss to embroider, and blue bias-fold for edge, 35 cents

No. 32 - 10 - 31. Bib. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on unbleached muslin, with crayons and floss to embroider, 35 cents

Hat and Scarf in Crochet

No. 32 - 10 - 32. Shetland floss in three colors, chocolate, beige and tangerine, for crocheting hat and scarf, with directions and crochet-hook, $1.25

Cover Design

No. 32 - 10 - 33. Bowl of Fruit. Hot-iron transfer - pattern, 15 cents. Perforated stamping-pattern, 30 cents. Stamped on 18-by-22-inch oyster linen, 55 cents. Crewel wool to embroider, $1.76

Working-chart of letters of alphabet in arrangement for single initials or monograms, for filet-crochet or cross-stitch, 10 cents

Special perforated stamping-pattern of any one initial in 4-inch, 2½-inch, 2-inch, and 1½-inch sizes, 15 cents

Stamping-paste, blue or white, for transferring perforated patterns, 10 cents and 25 cents a box

Glazine-finished cotton wadding in 81-by-96-inch sheet for quilt interlining, 75 cents

Penelope canvas for cross-stitch, piece 18-by-27 inches, 25 cents

Aida linen canvas — size 18-by-36 inches — for cross-stitch embroidery, $1.00

Knitting-cotton, size No. 10, in cream or white, 10 cents per ball

Crochet-cotton, in sizes and colors, 15 cents per ball

Raffia, all colors, 20 cents per bunch

Rug-yarn, all colors, 50 cents per 4-ounce skein

Mothproof, fadeproof rug-yarn, all colors, 35 cents per 1-ounce skein

Rug hook, No. N25, 25 cents

Patented adjustable hooked-rug needle, 85 cents

Staples for hairpin lace-making in three sizes: 1½-inch, 1-inch, ½-inch, 10 cents each

Box of fabric-crayons — 24 colors, 30 cents

NEEDLECRAFT MAGAZINE, Augusta, Maine

Concluded from page 31

to the hemstitching, weave five bars, over and under, back and forth, as all the weaving is done, four times, or about one-eighth the distance across the space; drop a bar at left and weave four bars, again and weave three, again and weave two for twice the distance; then take on a bar at the left and weave three, then four, and again five, in the same manner, which will bring you to the opposite edge; * leave two bars — to be woven with white, later — weave the next nine, as before, drop a bar each side, weave seven, drop a bar each side, weave five, drop a bar each side, weave three for twice the distance, then take on a bar each side, as you dropped them, continuing to the opposite edge; repeat from *. With white, weave the two bars missed, forming the same little block as before, take on a bar at left and drop one at right, weave another block, again and weave a third, again and weave twice the distance; then drop a bar at left and take on one at right, reversing the process to the edge, after which work back in the same way, pass through the weaving to the next two bars missed, and repeat. The center of the figure, in dark blue, begins with the same two bars; weave the block of four threads, take on a bar each side, weave twice the length, drop a bar each side, and again weave the little block; repeat. As will be seen, it is mere repetition; eleven bars are required for one pattern, as shown, but the latter may be enlarged as desired. The working-thread should be drawn just snugly enough to keep the openings distinct.

A SECOND border on a towel of white linen, is done entirely with blue and white, hem of blue linen, set on and hemstitched. Two inches above the hem a space one inch in width is drawn and hemstitched, as directed, on both sides. White is used for the block "pyramids" and blue for those woven solidly; for the latter weave back and forth over twelve bars, say six times, or one-eighth the distance across the space, drop a bar each side, weave ten in the same manner, then eight, six, four and two; all are woven in the same way. Then, for the blocks of white between, weave the two bars next to the tip of a blue pyramid six times, drop one bar and take on another, repeating until you have a diagonal line of five blocks; pass down through the last block and weave a line of four blocks to the edge, again, then three, as at first, two and one. This, too, is simple repetition. A very lovely dresser-scarf is easily made to match, with a drawn space twice the width, hour-glasses of blue, and the diamond-shaped openings between filled with white blocks, or the hour-glasses may be of the latter; there is scarcely a limit to the charming variations possible to any of these attractive designs.

THE quaint "little women" design was originally applied to a scarf for a child's dresser as a sort of inset, but is equally pleasing for a towel border. For the inset fold the linen lengthwise through the center, leave two inches for the hem, and one inch from top of hem to inset; then measure two and one-fourth inches from center toward each side, making the length of the space to be drawn four and one-half inches, cut the ends of this space by a thread, one inch, draw from cut to cut and hemstitch the sides. Two shades of blue are used for weaving, and the cut ends buttonholed with the lighter shade, which also serves as a background for the "little women" of dark blue; these are exactly alike, and it may be better to weave them first, spacing as liked, and fill in the background. Having become a little accustomed to this work no difficulty will be experienced in copying any design from a clear illustration. Missing thirteen bars, weave back over and under four twice, for the foot; weave two twice, for ankle, take on four, weave back, taking on six; continue with the skirt, dropping one at end of row until you have reduced to two; take on one each side, weave twice; for the shoulders take on three each side, weaving four times; the arms are woven over the outer two of the three bars last taken on. Drop four at each end of shoulders, weave the neck four times over two, take on three, weave back across five, take on three, weave back, dropping one, and weave the hat four times over six bars. The other foot and ankle are worked like the first. Then cover all remaining bars with the lighter blue for the groundwork. The little dresser-scarf is simply hemmed, the hem being held by two lines of running stitches in the two shades of color, a long stitch on the surface, a short one underneath, alternating; the long dark stitch coming directly over the space left by the short light one.

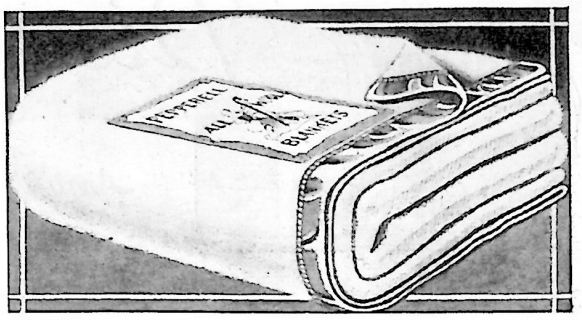
A STRIKING decoration is in rose and black; this towel has an inch hem, simply hemstitched, and one inch above this a space one and one-fourth inches wide is made ready, as directed, for weaving. The work is done throughout in the same way and, as will be seen, the space may be of any desired width, and any combination of colors used that is liked. A "rainbow" pillow-band, two and one-half inches wide, utilizes in very attractive fashion a great many left-over colors. Weave back and forth on six bars four times; take on two, again weave six, dropping two, and repeat. It is every bit as simple as darning a stocking "and a lot more fun," as a young friend who has caught the Swedish-weaving fever declares. The diagonal lines may be made wider, arranged to form points or varied in different ways. One of the fascinations of this work lies in the multiplicity of effects possible by making a little change in color or design. Once having acquired a knowledge of this form of decorative needlework one is sure to find the creation or adaptation of new designs a delightful study.

Concluded from page 21

trunk with tan, tusk, saddle and strap with black; black dot for eye.

The duckling bib, of unbleached cotton, carries the ducklings as already described beneath their picture, and a bowl which is yellow inside, banded from bottom to top with blue, red and green. Outlining is in self-color, except the outer edges of the bowl which are green. Bindings are blue. The piggie appears on a white bib, as described, and his stool and spoon are yellow, and his bowl blue, yellow and green, outlined in green. All other outlining is in self-color. Long-and-short blanket-stitching in pink whipped with green covers the edges, and a tape binding at the neck extends into ties.

Outstanding Value in an All-Wool Blanket



66x80 inches

Pastel Shades

Your Choice
Rose
or
Blue

The Famous Pepperell All-Wool Blanket

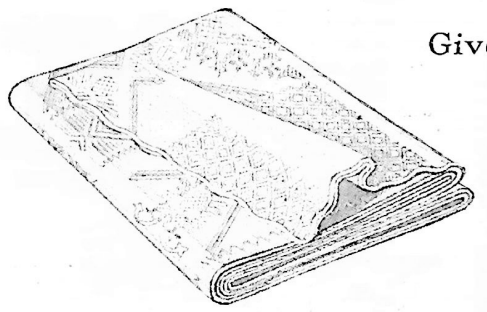
Given *for only SIX subscriptions at 50 cents each*

"Warmth without weight," is the healthful sleep suggestion now endorsed by wise home-makers. Beauty in color, is another important feature in this all-wool blanket which you may have for your own, or for a choice gift on any occasion. It is made of pure, fresh wool, with fluffy nap, and bound with a sateen border, matching the blanket in color. You have your choice of rose, blue, in pastel shade. Its size is 66x80 inches. Nothing we use for bedcoverings is so delightful in appearance, so soft in texture, so fluffy to touch, so light, yet warm, as an all-wool blanket. Send for yours, stating the color you desire: rose or blue.

Call on your friends. Show them your copy of Needlecraft. Tell them a subscription costs only fifty cents. Ask them to subscribe through you. Send us the six names, addresses and the money collected. We will send each subscriber this magazine one year. We will send you, free and postpaid, this all-wool blanket. Order by name and by **Gift No. 4017.**

Address NEEDLECRAFT MAGAZINE, Augusta, Maine

Seamless Rayon Bedspread Jacquard Pattern



Given *for THREE subscriptions at 50 cents each*

This is one of those lustrous rich-looking spreads which will excite the comment of all who see it. It is indeed a beauty, and will add loveliness to any bedroom. It is 80x105 inches (double-bed size), which is just right to cover both bed and pillows. It is made of rayon interwoven with cotton to make an exquisite Jacquard design. This rayon bedspread is seamless and has scalloped edges. A product of the Wearwell Bedspread Mills, Marshall Field quality. State choice of rose, blue, gold, green or lavender.

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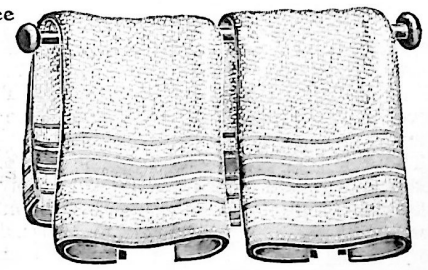
Address NEEDLECRAFT MAGAZINE, Augusta, Maine

One Pair of the famous Muscogee with choice of rose, blue, gold, green, lavender borders

Let Us Send You These Towels



Given *for TWO subscriptions at 50 cents each*

One pair of Turkish bath-towels of genuine "Muscogee" quality, 20x40 inches. Soft weave, yet fine for a rub-down. White with colored border stripes in your choice of rose, blue, gold, green or lavender.

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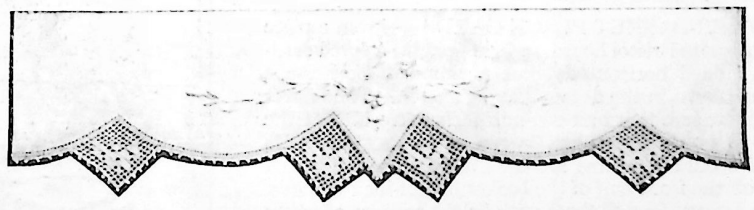

Pair Hemstitched Pillow Slips

Given *for TWO subscriptions at 50 cents each*

One can always make use of handsome, embroidered pillow slips. These are stamped on extra-good quality 42-inch pillow-tubing and are hemstitched to crochet into. The work is done in satin stitch and eyelet-embroidery. Crochet-cotton, as well as floss, is sent with offer.

Call on your friends. Show them your copy of Needlecraft. Tell them a subscription costs only fifty cents. Ask them to subscribe through you. Send us the two names, addresses and the money collected. We will send each subscriber this magazine one year. We will send you, free and postpaid, this pair of pillow slips. Order by name and by **Gift No. 2580.**

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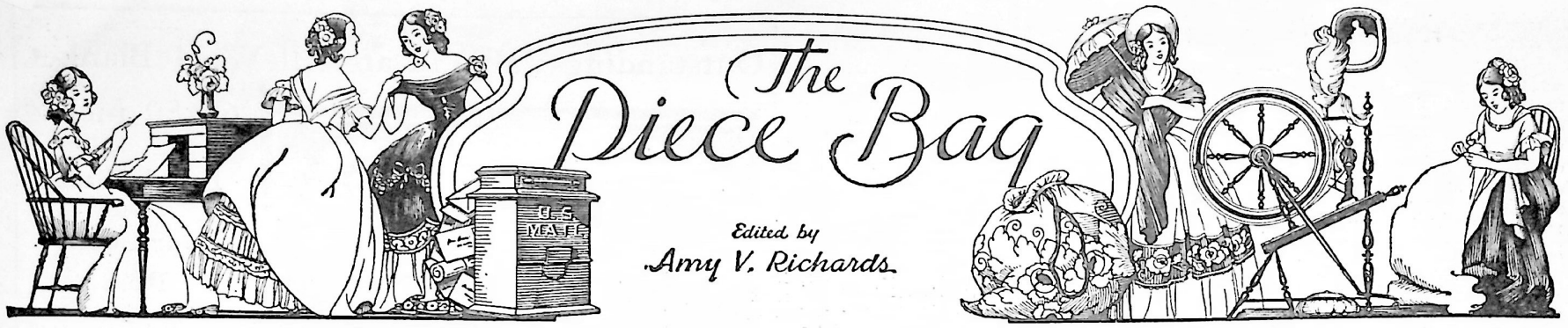


The Piece Bag

Edited by
Amy V. Richards

WE would like some new and pleasing ideas for stork showers. There seems to be a shortage in this department of our "party file" and I know someone is longing to plan a happy day for some expectant little mother person.

GIPSY FIESTA — Late summer and early fall days bring gorgeous weather for the last out-of-door frolics before the back-to-school signal sounds. From Missouri comes a description of an event sponsored by the woman's club in a farming community. It is the type of gathering which brings out the full co-operation of the younger element and is equally enjoyable for the older group. Work and responsibility are divided among several committees.

"Fiesta Day" starts at sunset. The school yard or playground, or some private estate may serve as the setting. A place for dancing is really a big factor — it may be a canvas covered tennis-court, a barn floor, a cement driveway, or a roped off section of smooth pavement. A crude platform, or preferably a big truck without sides is needed for the entertainers. Several tents should be pitched about the grounds for fortune tellers, basket-makers, for refreshment headquarters, and candy and cigarette supply. An open fire or two with tripods and iron kettles add to the picture. Gaudy lanterns should be strung about the grounds to add their glow to the scene. Everyone should be urged to come clad in Gipsy costume of any land or clime, *sans* stockings or formality of any kind. A small fee is charged to finance the affair, but no attempt is made to make money.

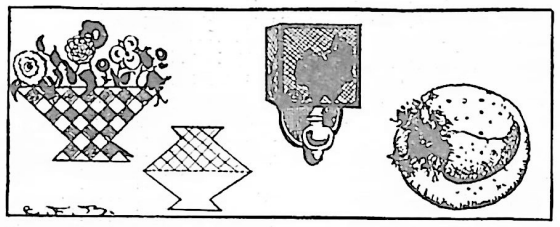
At the appointed hour the gathering hears singing and the shimmering clink of tambourines in the distance, and down the road come crawling two or three covered wagons with bravely clad bands of entertainers. The wagons drive in and the gay troupers mount the stage to do their "turns."

The whole program may be built around a Gipsy wedding if desired. Your library will supply you with colorful descriptions of Gipsy customs in many lands. The wedding ceremony followed by the songs, dances, and story telling by the wedding guests will make a full program.

After the entertainment, Gipsy maidens pass refreshments which may be simple sandwiches, cakes and coffee, or a heartier repast. Gipsy players furnish music for the dancing, the brightly clad throng swirls about the fortune tellers' tents, and young and old linger about in neighborly, visiting groups.

FLOWER-BASKET PLACE CARDS — From a piece of white Bristol board, or light-weight, colored cardboard, folded horizontally, cut a simple basket shape such as shown in the accompanying sketch. The basket should measure four and one-half inches in width at the top, and two and one-half inches at the bottom. Its height should be three inches. With ruler and pencil mark off the front half of the basket in half-inch squares. Fill in twenty-four of these with bright squares of paper cut from colored envelope linings. Write the guests' names in one row of the plain squares. Along the crease at the top of the basket punch six or eight holes large enough to admit the stalks of slender flowers, such as asters, marigolds, cosmos, bachelor buttons, or chrysanthemums. Pull the flower stems through these holes for two or three inches, or enough to "prop" them securely. Make the basket stand by spreading the front and back apart at the bottom. These little baskets can be made to follow any color-scheme desired, and they are most attractive for the Thanksgiving table when filled with shaggy small "mums."

HOLIDAY LIGHTS AND SHADES — When decorating a room or hall for Hallowe'en, Thanksgiving, or Christmas, delightful effects can be secured by making



simple transparencies to fit over all the wall-lights. Choose cardboard boxes that are deep enough to go over the entire fixture and fit back against the wall. They should be small enough to fit snugly when pushed back over the light.

Discard the box covers. Cut away the bottom of the box leaving a strip an inch wide around the edge. Select crepe papers with colorful harvest scenes or Christmas subjects and glue a strip over the bottom of the box, stretching the paper smooth and taut. If you want to do a particularly good job, run inch-wide gummed tape or passe-partout binding around the edge of the bottom of the box. When glue is dry, push the box over the fixture, turn on the light, and the picture over the bottom of the box will "come alive." A colored light bulb will sometimes enhance the effect you wish to create.

AUTUMN, MASTER ARTIST

By Ethel Romig Fuller

THIS *hillside is a palette*
Held on Autumn's thumb;
Pigments mixed for painting,
Orange, crimson, plum.

TREES, *slim tubes of umber;*
Canyons, bowls of blues;
Dogwood, elder, vine-oak . . .
These the pastel hues.

THERE'S *yellow in the beeches,*
Gray where waters rush;
Of smoke he makes a thinner;
With frost he points his brush.

A COUNTRY-SIDE *for canvas;*
His easel in the sun . . .
A masterpiece, "October,"
When the picture's done.

CHEESE CARROTS — A novel way to serve crackers and cheese at your bridge is to cut small slices of deep orange colored cheese into the shape of tiny carrots, adding sprigs of parsley for the tops, and placing them on round salty butter wafers or some fair sized round cracker. Cut the cheese into slices about half as large as the crackers, and nearly one-quarter of an inch thick, for the pieces are prone to break if cut too thin. With a sharp knife cut each slice in carrot shape, pointing the end and curving one side a bit to follow the line of the cracker edge. With a toothpick or darning needle make a small hole in the top of the carrot and tuck the stems of one or two little parsley sprigs into the opening. Touch the under side of the cheese with a little egg white and press it on to the cracker and it will stick fast. Touch up the cheese with a dash of paprika and your tasty tidbits will win the plaudits of your friends.

AN ORCHARD FAIR — Here is a bazaar idea that can be carried just as far as your imagination and ingenuity will stretch. It has the virtue of being different, you will admit. Each table represents a tree or vine, and the committee in charge of each "tree" solicits appropriate donations. Bare branches may be trimmed with paper foliage and made to stand upright in tubs of earth or boxes at the center of the tables, or on the floor if no table is needed. Modernistic trees may be constructed of laths, if preferred.

We suggest a few possibilities for this magic orchard. There you will find a gay Orange Tree laden with crepe paper fruits, each containing a "grab" which the children are allowed to pick from the tree. Here also orangeade is dispensed, and delicious orange sherbet and orange cake are served by girls wearing aprons and caps of orange crepe paper.

An Ash Tree proves to be the smokers' paradise and is run by the men's group.

The Pear Tree will make a great hit. Only married or engaged couples are allowed to serve this marvelous tree which produces only things which come in pairs — slippers, earrings, socks, book ends, salt and pepper shakers, garden gloves, sports mittens, oven mits, scissors, garters, suspenders, honeymoon breakfast sets, bracelets, and so on.

A Date Palm will provide a place to sell delicious stuffed dates, date cake, marmalade, as well as calendars, diaries, kitchen memo pads and horoscope readings.

The "Beach Tree" will be fun if it is seasonable, for it will wear seaweed,and shells,and sand toys, and pails, and offer beach hats, bags, pajamas, sandals, caps, floating toys, ship models — or it might be turned into a cafeteria and serve sea-foods.

A Grape Arbor can be very lovely and afford a place to sell iced grape drinks and sherbet, jellies and conserves. Girls dressed as Italian peasants make this setting even more picturesque. So, as we said in the beginning, there is no end to what such an orchard might produce in the way of fruit or financial returns.

EDITOR'S NOTE — We are always glad to welcome new suggestions for THE PIECE BAG. We pay one dollar for any suggestion we can use and more for exceptionally good articles. No manuscripts are returned. Payment is made on publication. When making inquiries from the PIECE BAG, kindly enclose self addressed stamped envelope.

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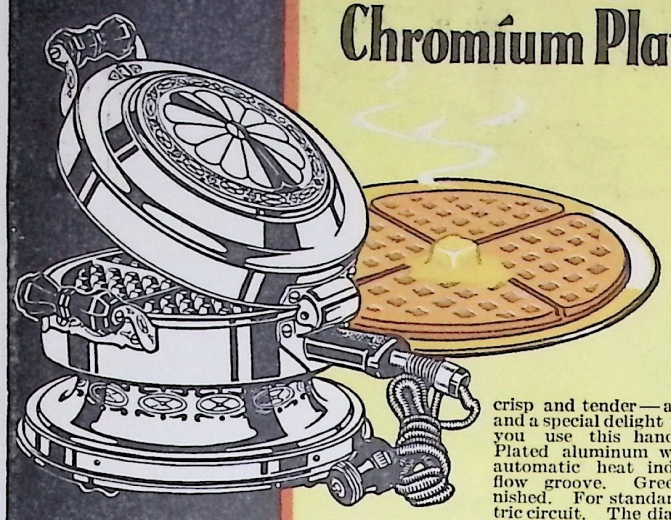
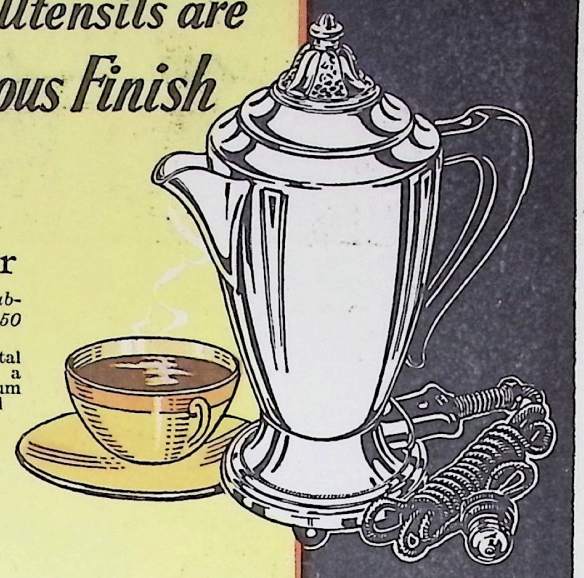
These Two Very High Quality Aluminum Utensils are Chromium Plated - A Permanent Lustrous Finish



Electric Waffle Mold

Given for **Fourteen** *Subscriptions at 50 cents each*

Waffles — uniformly browned, crisp and tender — always assured . . . and a special delight to serve . . . when you use this handsome Chromium Plated aluminum waffle mold. Has automatic heat indicator and overflow groove. Green silk cord furnished. For standard 105 to 120 electric circuit. The diameter is 8 inches. Order by name and by **Gift No. 4154.**



Electric Coffee Percolator

Given for **Ten** *Subscriptions at 50 cents each*

Makes full-flavored crystal clear coffee. And what a beauty this Electric Chromium plated percolator is. You'll want to use it right at the table. It makes coffee without bringing the brew to a boil, resulting in a more delicious flavor. Furnished with black rayon cord with white tracer. For standard 105 to 120 volt circuit. The capacity is 9 cups. Order by name and by **Gift No. 4151.**

Aluminum Utility Cooker

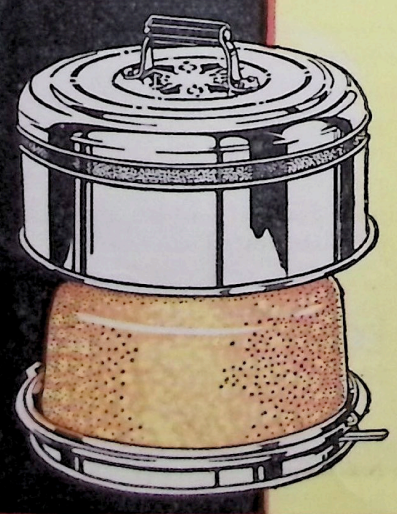
Given for **Three** *Subscriptions at 50 cents each*

Just as the name implies, here really is a utility utensil. You can actually make a half dozen combinations — 2-qt. double-boiler, 2-qt. casserole, 2-qt. saucepan, 2-qt. pudding pan, covered pan and general cooker. The upper section fits the lower one when inverted. The utensil is well made and is an item that is as economical as it is handy. Order by name and by **Gift No. 3648.**

Aluminum Cold Pack Canner with Rack

Given for **Five** *Subscriptions at 50 cents each*

Just as Cold Pack Canning is the approved method for preserving, this utensil is the approved cold pack canner. Jars cannot crack during cooking — rack holds them away from bottom allowing water to circulate properly. It holds seven pint or quart jars. The canner is 20-quart capacity and can be used also for boiling large hams, making large quantities of jelly, etc. Order by name and by **Gift No. 4078.**

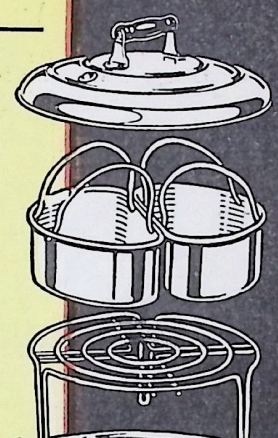


Sta-Moist Aluminum Cake Carrier

Given for **Four** *Subscriptions at 50 cents each*

Keeps your cake and pastry fresh to the last piece. But the big feature of this item is the locking device which permits carrying cakes, etc. to picnics, church suppers, surprise parties, etc. Has green Thermoplax handle to harmonize with the green enameled design. Diameter — 10¼ inches. Order by name and by **Gift No. 4146.**

The Needlecraft Gift Plan allows you to replenish your stock of utensils without spending any money.

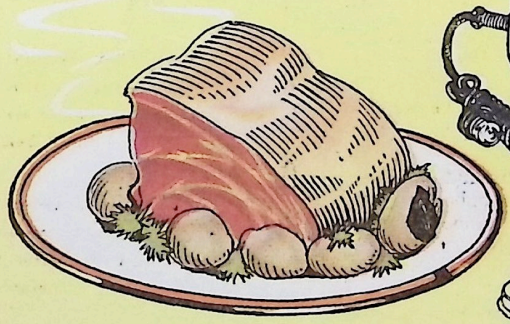


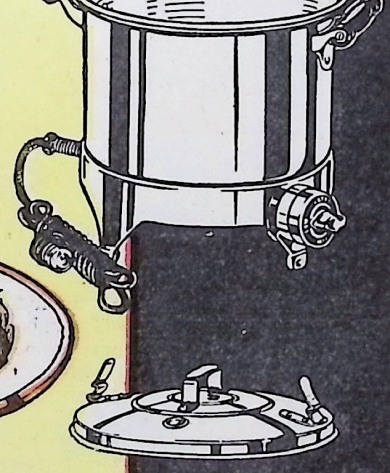
Electric Aluminum Vapor-Seal Cooker

Cooks a whole meal at one time the Waterless way

Given for **Eighteen** *Subscriptions at 50 cents each*

This whole meal cooker for preparing foods the healthful waterless method is equipped with Electric base that can be used separately as a small stove. The cover has valve for easy heat regulation. The heat control switch provides for a wide cooking range — low for simmering, medium for cooking and high for searing and frying. The wire rack and bails are chromium plated to make them rust-proof. The cord set is furnished. For use on any standard 105 to 120 volt circuit. This cooker is 7-qt. capacity. Order by name and by **Gift No. 4155.**

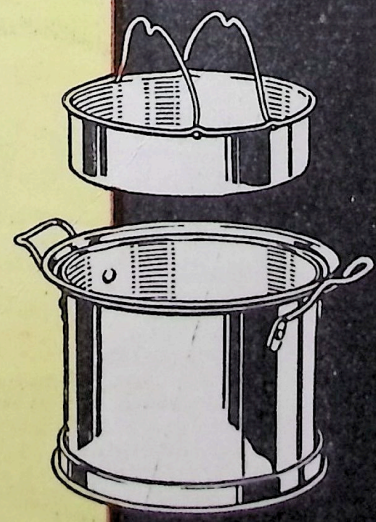




Whole-Meal Aluminum Cooker

Given for **Four** *Subscriptions at 50 cents each*

A handy cooker you will delight in using often. It cooks a whole meal at one time deliciously tender the healthful waterless way. The vitamins and body-building minerals are retained. Improved patented clamp holds cover tightly in position. The corrugated steel base distributes the heat evenly. The 1½-qt. pudding pan has rust-proof bails. The cooker is six-quart capacity. Order by name and by **Gift No. 4158.**



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NEEDLECRAFT MAGAZINE
Augusta, Maine

USE ALUMINUM FOR WHOLESOME COOKING

DO YOU INHALE?

Copr., 1937, The American Tobacco Co.

Luckies "make no bones" about this vital question

"KEEP that under your hat," said the cigarette trade when first we raised the question—"Do you inhale?"

But silence is golden only when it's unwise to speak. Let others explain their striking avoidance of this subject. Lucky Strike makes its position crystal clear . . . for certainly, inhaling is most important to every smoker.

For *everybody* inhales—whether they realize it or not . . . every smoker breathes in some part of the smoke he or she draws out of a cigarette.

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"It's toasted"

Your Protection—against irritation—against cough

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